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ABSTRACT

In 1982 the Michigan Educational Assessment Program's Test of music learning was administered by local school staffs to fourth, seventh, and tenth graders from 36 randomly selected schools in 33 districts. Group tests were administered to 5700 students, and 500 students took individual tests. Test items were developed from objectives in the following four skill areas identified by experienced music teachers in the Essential Performance Objectives for Music Education (1982): (1) performing; (2) listening and analysis; (3) musical concepts and symbols; and (4) interpretation, expression, and appreciation. Disheartening results show that although students like music, less than 30 percent of them have the necessary knowledge and skills for active participation. Most student music knowledge is picked up through the environment rather than through instruction. To correct this situation Michigan teachers, principals, curriculum directors and school boards must take music education seriously and incorporate music skills into the general curriculum at all levels. For each grade tested, this report includes a chapter which contains: (1) the specific skill objectives; (2) the test items, directions and responses; and (3) an analysis of the attainment rate results. The appendices include a fact sheet, test items and objectives, a synopsis of results, lists of participating districts and schools, acknowledgements, and an evaluation sheet for this report. (BS)

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1982 - 83

MUSIC EDUCATION INTERPRETIVE REPORT

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INTRODUCTION

Purpose of the Music Education Interpretative Report

The purpose of this document is to provide the public with the results of the second Michigan Educational Assessment Program's Test of music learning among Michigan students. Music is a part of the Michigan program of essential skills. Like art, reading, writing, history, mathematics or physical education, music is part of the healthy balanced diet of education. If education is to prepare students to participate fully in the life of the community that surround them as adults, then every child must have the opportunity to acquire basic skills in music, as he or she does in the other disciplines. Consequently the State Board of Education has seen to the creation of music performance objectives and has authorized the Assessment Program to test the achievement of those objectives.

Organization of the Music Education Interpretive Report

The Introduction describes the purpose and organization of this report. This section also contains an overview of the Michigan Educational Assessment Program (MEAP), a brief history of the music education objectives and test development process, a description of the 1982 music education sample testing, a presentation and discussion of the general findings and a description of how to read the results.

Chapter 1 provides a description of the Fourth Grade test, the attainment rate by objective and an analysis of the results. The same type of information is provided for the seventh and tenth grade tests in Chapters 2 and 3 respectively.

The appendices contain a fact sheet; a list of items measuring each objective--grades four, seven, and ten; a synopsis of music education assessment results; a list of districts/schools included in the music education assessment; and a list of acknowledgements. An evaluation sheet has also been included to assess the usefulness of this report and facilitate future interpretive reports better suited to meet your needs.

Overview of the Michigan Educational Assessment Program

The Michigan Educational Assessment Program (MEAP) is responsible for measuring the extent to which Michigan students have mastered specified basic skills. Since 1969, MEAP has provided information to the Governor, Legislature, State Board of Education, citizens, district personnel, teachers, parents, and students on the status and progress of Michigan basic skills education.

Basic to the development of the educational assessment program was the development of educational goals for Michigan schools by the State Board of Education and presented in the publication, Common Goals of Michigan Education.

The Michigan Department of Education staff, with the cooperation of educators and lay citizens, developed and published student performance objectives consistent with the Common Goals of Michigan Education in ten instructional areas for kindergarten through grade nine.

Each fall all fourth, seventh, and tenth graders are tested on selected minimal reading and mathematics skills. Although students are tested upon entering grade 4, 7, or 10, the skills tested should have been acquired in previous grades (K-3, 4-6, and 7-9, respectively).

In addition to measuring attainment of the minimal performance objectives in reading and mathematics, the Assessment Program also measures attainment of objectives in other essential skill areas. Each year a stratified, random sample of schools is drawn and one or two additional subject areas are assessed. Music education was one of the areas measured in the fall of 1982.

Development of the Music Education Performance Objectives

In 1974 the Michigan State Board of Education published its first set of music performance objectives. A team of music educators from all over the state contributed to their development. Using these objectives, the Michgan Assessment Program tested a representative sample of students in the fall of 1976. The results were published in a report that examined not only the music competency of Michigan students, but the objectives and the test items themselves.

When the objectives had been in wide circulation for six years, the State Board of Education convened a new committee, again drawn from various areas of the state and representing elementary and secondary, instrumental and vocal music instructors. Their task was to examine the objectives and revise or rewrite them as necessary.

The 1982 Music education objectives are presented in the document entitled Essential Performance Objectives For Music Education. The revised objectives are arranged as a sequential set of skills attainable by the average child in a music program that has regular music instruction from kindergarten on. The objectives are numbered according to grade level, beginning with "0" in kindergarten. In the listing, objectives are not repeated once they are introduced because each grade heading begins "in addition to the skills listed for all the previous years." Thus the tests administered in the fall to 4th grade students can include objectives listed from 0-3, or kindergarten through the end of the 3rd grade.

The numbering system also reflects the fact that the objectives were designed to represent a balance among four arenas of music activity: (1) making music by playing or singing; (2) listening to music and analyzing its features; (3) knowing and using musical notation; and (4) appreciation or responding expressively to music in dance, movement, or in original music compositions. In all grade levels there are objectives in each of the four categories. Though no category is discrete, and arguments can be made that this or that objective belongs in more than one area, the division helps to guide people to planning for music instruction that leads to a number of avenues for participating in music in one's adult life.

The entire group of objectives contains a sustained program from kindergarten through the 6th grade, and then various supplemental sets. There is a separate 7th grade program for beginners, designed to aid the school system in which there has been no formalized music instruction in the elementary grades (numbered 70). There are beginning, intermediate and advanced cycles for choral and instrumental music instruction, including jazz instruction, and a set of music theory and general humanities objectives appropriate for high school students. The committee was reluctant to set grade levels for each of these, but rather suggested that in grades 9-12, one year, two years, or three years of instruction should bring the students to the indicated levels of performance.

The complete document represents the considered judgment of a committee of experienced music teachers. The purpose of the entire enterprise has been to give educators a basis for planning and a guide for judging music education. At the least it is a reference to the experience of other teachers. The language and structure of these objectives avoid reliance on a single teaching methodology but makes reference to a number of current pedagogical theories. The committee knowingly sacrificed technical requirements in writing performance objectives to the interests of brevity. Consequently, features grouped for convenience in a single objective had occasionally to be separated in a test item. It is on this revised set of objectives that the 1983 Music tests have been based.

1982 Music Education Assessment

In preparation for the sample testing, the music objectives were examined by a large group of music educators. They selected those that they felt could be tested, were essential to all learners, and were important to test. The selected objectives were then presented to a small team of item writers, all music educators experienced in test development. Their goal was to measure representative objectives from all four categories. They produced a test for 4th, 7th and 10th graders, in harmony with the testing schedule of the Michigan Educational Assessment Program.

At each grade level students were tested in both group and individual settings. In the group setting some items were tested with taped musical stimuli. Other items required reading musical notation and/or printed questions. In all three group tests students had printed booklets and numbered answer sheets requiring filling in the correct response from the foils presented. Every year all students at the 4th, 7th and 10th grades are tested in math and reading. Most are, therefore, familiar with this type of multiple choice test. Experience from Michigan's 1976 music testing as well as items reviewed from the National Assessment of Education Progress, contributed to the selection of taped and written items. All items were subjected to two separate group critiques and were revised accordingly.

The group tests were administered by the local school staff. Thirty-six schools from 33 districts were randomly selected given a matrix of geographic distribution and community type (See Appendix D). Twelve schools were selected for each grade level. Five thousand seven hundred students were tested in the group tests. Five hundred of these were tested on the individual tests.

The tests given to individual students were also developed from past testing experience. The team made every effort to construct items that would test the chosen objectives fairly, allow for ready judgment by the test administrator, and provide an appropriate environment for the student. The individual tests were necessary if a student's ability to perform music were to be tested at all. Making these tests efficient and consistent was a constant concern. Each individual test session had to be short enough to allow a reasonably large number of students to be tested; and a scoring system had to be devised that could be applied uniformly by all administrators. Once the items were designed and reviewed, they were given a pilot test with four administrators in four settings. These taped sessions provided information for refinement of the items and subsequently the training of the future test administrators.

In the individual tests each student had certain tasks to perform, such as conducting a $\frac{3}{4}$ rhythmic pattern, clapping a steady beat, singing a melody with a taped "partner song," playing a melody from a score, or clapping a rhythm pattern from a score. In each case the administrator had a written script and a tape recorded stimulus. The administrator was trained to keep strictly to the script, with allowance for a prescribed set of encouraging or comforting phrases that provided as few clues as possible to the student.

The administrator also scored the performance according to specific criteria. During the training these criteria were discussed at length, compared with actual performances from the pilot tests, and agreed upon by all administrators. Given a reasonable allowance for human diversity, there was a congruence among the test scores of the individual items.

For the individual test, students in each building were selected by a random formula so that those with private instruction or those in special music programs would fall into the selection only as their numbers were distributed throughout the general population. Each child came into the room separately at approximately 20 minute intervals. The administrator had a pair of claves, a xylophone, a tape player and tape, and a test administrator manual and scoring sheet. The procedure was prescribed by the script. There was an opportunity for the test administrator to comment on students' attitudes and to record the student comments was well.

Taken as a whole, the objectives, the test items, and the following interpretive report represent a broad view of music education in the state. The objectives are a vision of what should be taught and learned. The test items are a means for judging the achivement of that goal. The report indicates what a sampling of students in Michigan in 1982 tells us about our progress to date.

General Findings

Table 1. Average Attainment Rates (in percents) by Grade in Music Skill Areas

Skill Area	Grade 4		Grade 7		Grade 10	
	# Obj.*	Avg.** Att.	# Obj.*	Avg.** Att.	# Obj.*	Avg.** Att.
Performing	7	24.4	4	26.0	3	22.0
Listening & Analysis	8	73.6	7	66.3	5	65.7
Musical Concepts & Symbols	5	49.4	3	31.2	2	41.5
Interpretation, Expression & Appreciation	5	42.8	2	12.5	2	47.4

*Number of Objectives Tested
**Average Attainment level for these objectives

Performing skills were measured by individual performance items at all grade levels. Average attainments are low and remain at about the same level throughout the grades.

Listening and Analysis skills were measured by group multiple choice items, with stimuli presented on cassette tapes. Average attainment rates are higher, but decrease slightly as grade level increases.

Skills in Musical Concepts and Symbols were measured by both individual performance and group multiple choice items at grade 4, and by group items only at grades 7 and 10. Average attainment rates are not consistent among grade levels in this skill area.

Skills in Interpretation, Expression and Appreciation were measured by individual performance items at grades 4 and 7, and by both individual and group items at grade 10. Performance was uniformly low at the grade 7 level. Attainment of objectives measured by group items were high at grade 10, but low for the individual items, averaging out at 47%.

Figures 1-4. Ranges of Attainment Rates by Grades for Music Skill Areas

Figures 1 through 4 graphically display the ranges of attainment for the objectives tested in each of the four skill areas. The line within each bar marks the overall average for that grade.

The consistency of test performance among the three grade levels in the areas of Performing and of Listening and Analysis, can be seen in figures 1 and 2.

The ranges of performance in the areas of Musical Concepts and Symbols and of Interpretation, Expression and Appreciation vary greatly from grade to grade. These differences are partly a function of the kinds of subskills being measured at each level. On items measuring skills which students could have learned incidentally, performance was up. On knowledge and performance, items which could not have been learned without direct instruction, the achievement was uniformly low.

Figures 1-4. Ranges of Attainment Rates by Grades for Music Skill Areas

Figure 1. Performing

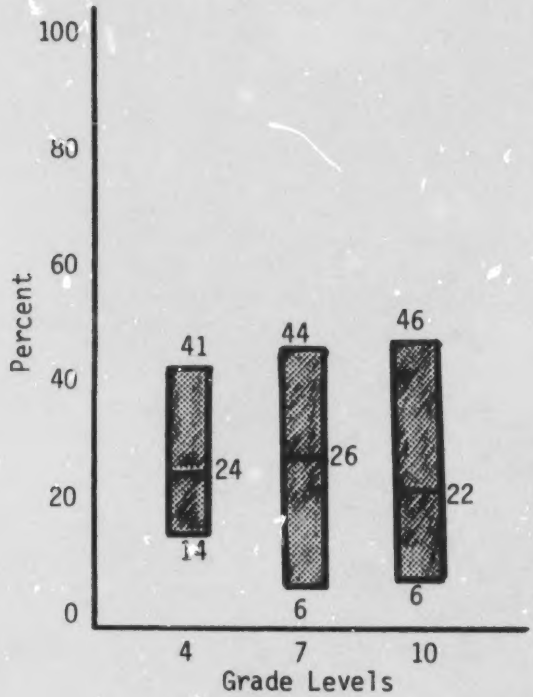


Figure 2. Listening and Analysis

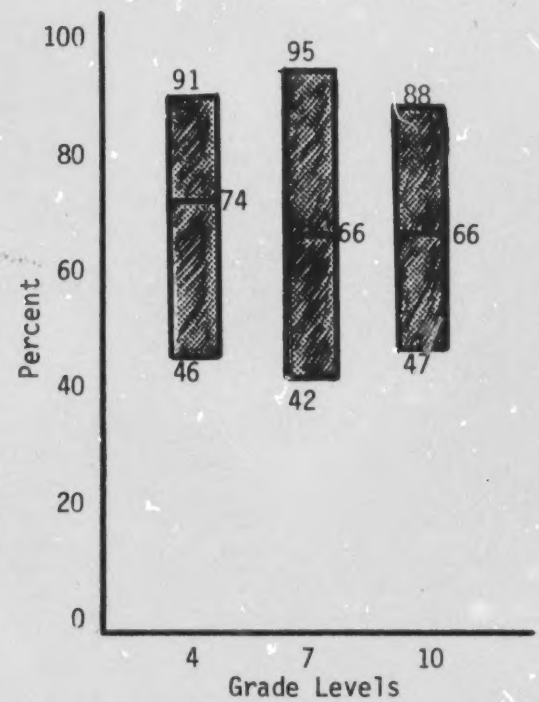


Figure 3. Musical Concepts and Symbols

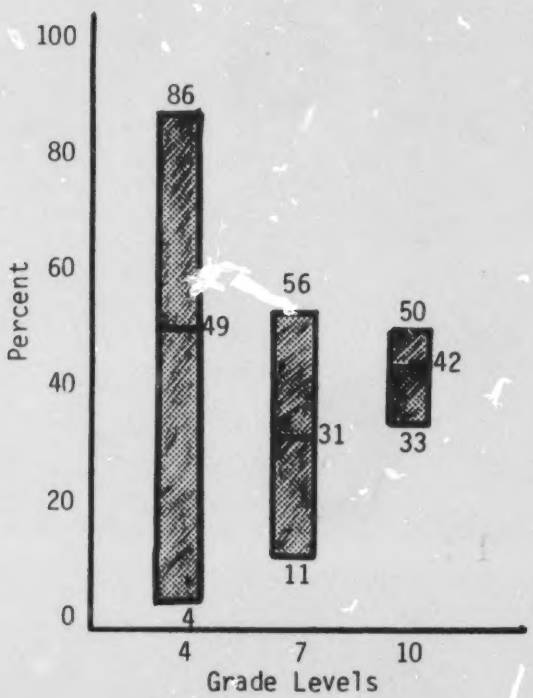
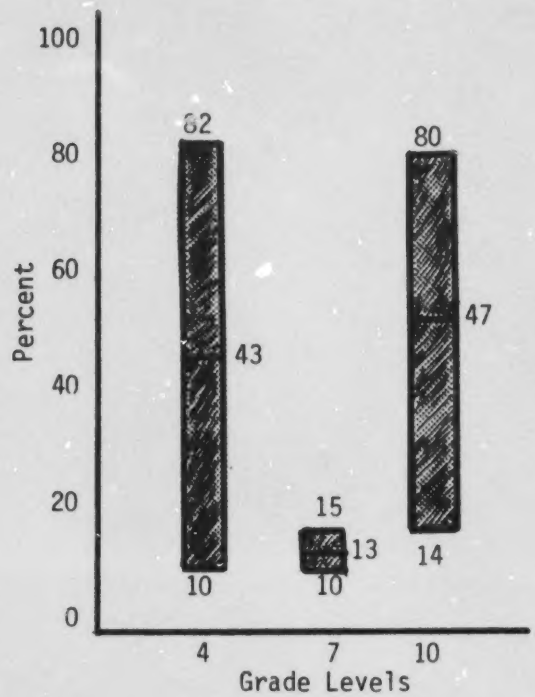


Figure 4. Interpretation, Expression and Appreciation



Discussion

The results of the 1982 music testing are very disheartening. Musical knowledge and skills that enable a person to participate actively in music are concentrated in less than 30% of the students. When 95% of the students indicate that they listen to music, and 100% are willing to try performance test items, one cannot blame students' performance on lack of interest.

It seems clear that students have, for the most part, picked up their music education from the environment. Where a vocabulary term is in general use, such as "soprano" or "opera," students know it and use it. When a skill can be taught quickly, students learned from the test itself. When focussed instruction on a specific music concept was required, such as reading musical notation or identifying classical music forms, the rate of student achievement dropped to below 30%. There is every reason to believe that students have the ability to learn music, and every indication that only a few are being taught.

Fourth grade students did not know the difference between high and low as musical concepts. They had difficulty moving hands in rhythm. At no level could students distinguish the difference between major and minor modes. Specific percussion instruments were generally unfamiliar. Under 10% of all students tested at all levels could read music and perform a simple melody at sight. Singing skills were undeveloped. Yet students report that they like music and listen to it avidly.

If this situation is to be corrected, teachers, principals, curriculum directors and school boards must take responsibility for music education. They must agree upon the music learning that is appropriate for all students and see that various skills are taught and learned. Just as math and reading skills must become the task of the entire faculty, so music skills must be seen as part of the general curriculum, with agreement that each teacher will take some part of the responsibility.

Each elementary staff should select the key objectives for each grade level and design the program for helping students achieve those objectives. Those skills requiring the teacher to have advanced expertise in music can be distinguished from those that can be taught with minimal music training. Only when an entire school system takes its responsibility for music education seriously, can anyone expect the picture of the diminishing number of musically educated students to change for the better. Then the choirs, bands and orchestras can once again be filled with students in all the schools, as they were less than ten years ago.

The Michigan Department of Education is working with a group of music teachers to prepare some support materials for the music objectives. These will present classroom ideas for music instruction that will assist teachers at all levels.

Teachers interested in obtaining a copy of these support materials should contact the Fine Arts Specialist, Michigan Department of Education.

How To Read the Music Education Interpretive Report

Chapter 1 of this report contains the fourth grade sample test results, Chapter 2, the seventh and Chapter 3, the tenth grade results. In each chapter the objectives tested at the respective grade level are organized by Skill Area. Each section within a chapter begins with the objective code and definition. This is followed by the test item number(s) and directions, if applicable. The table for each objective reproduces the responses to all the foils. The test item as presented to the student is enclosed in a box, with comments describing the test experience where necessary. An asterisk marks the correct foil.

For the reader of this section it is useful, to know the objective numbering system and what it represents. For example: the first three items on the test for fourth graders test objective 0.2.1 - "Distinguish between long and short tones." The "0" indicates that this is an objective introduced in kindergarten. The "2" tells the reader that it is in category 2" Skills in listening and analysis." The "1" means it is the first objective in that category. Knowing this, the reader should expect a very high attainment rate by 4th graders. In the case of items 34-36 on the fourth grade group test, the objective tested was 3.3.7: "Differentiate between the terms beat, accent and rhythmic pattern." The objective is from a higher grade level (3), and category 3: knowledge of music concepts and symbols. The attainment level for such an objective, knowledge that requires specific music instruction, might be lower than for items 1-3.

Each tested objective yielded achievement data, which is reported as an attainment rate and indicates the percentage of students who demonstrated mastery of the objective. Each section concludes with an attempt to interpret the results. Each chapter closes with a summary which gives an overview of student performance and findings, as they affect curriculum and instruction in music by providing some comment on what it may mean, according to the observations of experienced music educators. Problems that arose from the actual testing were considered along with examination of peculiarities in individual items. The study groups made recommendations for the improvement of teaching, where applicable. They also noted where outside environmental stimuli may have played an important role in the achievement scores, and they drew from the test data a picture of music education in Michigan, in terms of basic skills in music achieved by all students. The analysis is based on the critique of the test results provided by a large representative body of music educators from throughout the state. In small study groups they examined the test results of each objective and each item.

Grade Four

Skill Area I: Skills In Performing

Objective 0.1.2 Echo a short simple rhythmic pattern.

Student given claves to try out. Then tape plays rhythm. Student asked to repeat rhythm on claves.

TEST ITEM 5.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Same as pattern	Similar to pattern	No similarity
5. Play rhythm pattern on claves	87%	12%	1%	22%	45%	31%

Attainment Rate 22%

That rate is probably unjustly low, given that 87% of the students gave a complete response and 67% were accurate or semi-accurate. This was the first item in the test that used an instrument and was subject to some tension. Exercises with using rhythm sticks sharpen students' ability to hear and reproduce rhythm patterns. This is the first instrumental performance skill that most children learn. It underlies many others. Any rhythm instrument, including makeshift noise makers of blocks, pans, or spoons, will do.

Objective 1.1.5 Maintain a steady beat (pulse) while listening to music.

Tape played music. Student asked to "lap-slap" to beat.

TEST ITEM 1.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Miss beat 1 or 2 times	Miss beat more than 2 times	Miss more than half the beats
1. Lap-slap to beat of music	86%	13%	1%	39%	28%	31%

Attainment Rate 39%

This attainment rate is disappointingly low, since students could miss the beat twice and still be judged accurate. This is a first grade objective that can be reinforced at every grade level by simple music listening exercises, yet 31% of the students missed more than half the beats. The skill is a basic building block in simple music literacy, leading to music appreciation, playing, dancing and singing.

Objective 1.1.9 Echo rhythmic patterns of at least a measure on an instrument.

The student heard a pattern on tape, then was asked to play it on the claves. It was longer than the previous pattern.

TEST ITEM 6.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Same as pattern	Similar to pattern	No similarity
6. Play rhythm pattern on claves	85%	13%	1%	17%	50%	33%

Attainment Rate 17%

The objective is the first grade extension of 0.1.2 tested in the previous item. The rate of attainment in both the "same" and "similar" groups are the same if put together (67%). Fewer students could get the longer pattern accurately. Clearly very few students are getting much practice at this basic listening and performing skill. Because of its usefulness in helping students focus attention on listening, concentrate their small muscle coordination, as well as begin general musical awareness, the teaching of the skill fits comfortably in the general early elementary curriculum. Hand clapping is the beginning stage. Any form of rhythm instruments, from drums to broom handles will do as the hand clapping is transferred to instrumentation. That transference is an important first step in making music.

Objective 2.1.2 Sing with accurate rhythm.
2.1.3 Sing with accurate intonation.
(Both skills tested with one song.)

The student was given a handout with the words to "Kumbaya." The tape performed it twice. The student was asked to join in the second time.

TEST ITEM 7.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Excellent	Good	Fair
				(Rhythm score)		
				41%	39%	18%
7. Sing "Kumbaya"	91%	7%	2%	(Intonation score)		
				17%	22%	59%

Attainment Rates 41% and 17%

The slowness of the song may have discouraged some students, but the achievement level of 80% of the students in the good or excellent range of rhythmic skills is heartening.

On the other hand, an achievement level of 39% combined good/excellent in pitch shows that very few students are getting any singing experience. By the third grade students should be able to match pitches on a simple song with ease. They must be taught to do so, and the earlier the better. Regular practice is required. Anyone who likes to sing can do it, guided by collections of songs for young voices. A pitch pipe, a piano, or any melodic instrument can provide the starting point. Singing with records is helpful, too.

Objective 2.1.6 Sing simple ostinati or chants with another instrument or vocal part.

Student listened to voices singing two parts in "Rocky Mountain." Then the student sang along with one of the voices. That voice dropped out and student continued singing.

TEST ITEM 8.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response			
8. Sing "Rocky Mountain"	73%	23%	3%	13%	29%	55%

Attainment Rate 14% (top two categories 42%)

The fact that forty percent could do this with some degree of accuracy is both encouraging and discouraging. It suggests that few have been taught, but many could learn. The response rate is high. Some musical sophistication is required to teach this particular singing skill. The skill itself is one of the early stages in developing the musical self reliance necessary for performing. The earlier the self reliance develops, the more pleasure a student will have in participation in vocal or instrumental groups. The ability to perform a song can be another element in the growth of a student's general self image.

Objective 2.1.9 Play simple rhythmic patterns or ostinati as accompaniments on classroom rhythm instruments.

The student was taught a rhythm pattern on the claves to be played with the song "Rocky Mountain."

TEST ITEM 9.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Same as pattern	Similar to pattern	No similarity
9. Play rhythm pattern on claves	83%	16%	0%	21%	25%	52%

Attainment Rate 21%

The encouraging factor here is the number of students who were willing to try the process, 100%! Here is the willingness to learn music that ought to be capitalized on.

Skill Area II: Skills In Listening and Analysis

Objective 0.2.1 Distinguish between long and short tones.

Items 1-3.

DIRECTIONS: For each of the first three items, you will hear a pair of musical sounds. Decide if the second sound is longer than the first, shorter than the first, or the same length as the first. Each pair of sounds will be played twice. Mark your answer on your answer sheet. Now listen carefully.

An electronic stimulus was presented on tape.

1. The second sound is

A. longer.	*B. shorter.	C. the same length.
12%	53%	30%

2. The second sound is

*A. longer.	B. shorter.	C. the same length.
64%	9%	24%

3. The second sound is

A. longer.	B. shorter.	*C. the same length.
20%	8%	70%

Attainment Rate 64%

The attainment was lower than expected for a kindergarten objective tested at the 4th grade. The test may have taught the objective since achievement grew through the three items. Students may not have had much listening training, but quickly caught on as the test proceeded. Listening training of the sort reflected in these items is an important early step in music education.

Objective 0.2.3 Distinguish between loud and soft in music (dynamics, volume).

Items 4-6.

DIRECTIONS: For each of the next three items, you will hear a pair of musical sounds. Decide if the second sound is louder than the first, softer than the first, or the same as the first. Each pair of sounds will be played twice. Mark your answer on your answer sheet. Now listen carefully.

Loud and soft music were played on tape.

4. The second sound is

*A. louder.	B. softer.	C. the same.
77%	16%	5%

in

5. The second sound is

booklet.

A. louder.	B. softer.	*C. the same.
5%	4%	89%

6. The second sound is

A. louder.	*B. softer.	C. the same.
9%	85%	4%

Attainment Rate 87%

This rate of attainment is appropriate, although one might expect closer to 100%. By the fourth grade most students will have learned this loud/soft distinction with or without the help of music instruction. It remains an important basic step in the first level of listening training.

Objective 1.2.4 Recognize when simple rhythmic patterns sound the same or different.

Items 13-15.

DIRECTIONS: For each of the next three items, you will hear a pair of short rhythm patterns. Decide if the two rhythm patterns are the same or different. Each pair of rhythm patterns will be played twice.

13. The two rhythm patterns are

A. the same. 16%

*B. different. 82%

14. The two rhythm patterns are

*A. the same. 79%

B. different. 20%

15. The two rhythm patterns are

A. the same. 30%

*B. different. 68%

Attainment Rate 84%

The rate suggests an encouraging number of students have the ability to hear rhythmic patterns. More subtlty caused more problems; but generally the achievement was acceptable. Rhythmic patterns are easily taught with clapping, tapping or simple sticks. They can be introduced in the first grade and get more complex through the years. Focussed teaching might move this achievement level higher. Good rhythmic listening ability is basic to performing music in any context.

Objective 2.2.1 Tell whether the second of two pitches is higher, lower or the same.

Items 7-9.

DIRECTIONS: For each of the next three items, you will hear a pair of musical sounds. Decide if the second sound is higher than the first, lower than the first, or the same level as the first. Each pair of sounds will be played twice. Mark your answer on your answer sheet. Now listen carefully.	Electronic tones presented on tape.

7. The second sound is

A. higher.	*B. lower.	C. the same level.
23%	62%	14%

8. The second sound is

*A. higher.	B. lower.	C. the same level.
59%	19%	20%

9. The second sound is

A. higher.	B. lower.	*C. the same level.
6%	4%	88%

Attainment Rate 73%

The attainment rate is misleading. 88% of the students can hear the same pitch. But only about 60% could distinguish either higher or lower notes. The musicality of higher and lower is a concept that must be taught. It is easily taught in the first grade, and then can be continued as a concept through the years. 60% achievement of this basic objective at the fourth grade suggests that more can be done in basic listening sessions to help students learn this fundamental musical distinction. Any simple classroom instrument will serve the purpose. Recorded instruments can also be used. Musicians and non-musicians in the classroom can teach this skill.

Objective 2.2.2 Differentiate between concepts of high and low and loud and soft in music.

Items 19-21.

DIRECTIONS: For each of the next three items, you will hear a short musical selection. Decide if the music sounds high and loud, or high and soft, or low and loud, or low and soft. Each musical selection will be played twice.

19. The music was

*A. high and loud. 58%

B. high and soft. 20%

C. low and loud. 11%

D. low and soft. 9%

20. The music was

A. high and loud. 3%

B. high and soft. 10%

C. low and loud. 7%

*D. low and soft. 77%

21. The music was

A. high and loud. 7%

*B. high and soft. 47%

C. low and loud. 15%

D. low and soft. 29%

Attainment Rate 65%

The achievement is low, but not surprising. Unless students are taught high and low on the musical scale they will have difficulty with the concept as they did in differentiating high and low notes by sound. The common use of "up" and "down" to refer to volume is a natural interference. The same remedy, practice with using the terms high and low while listening to high and low pitches, is essential. Loud and soft gives students no trouble.

Objective 3.2.1 Identify whether whole melodic phrases sound the same or different.

Items 16-18

DIRECTIONS: For each of the next three items, you will hear a pair of tunes. Decide if the two tunes are the same or different. Each pair of tunes will be played twice.

16. The two tunes are

*A. the same. 82%

B. different. 16%

17. The two tunes are

A. the same. 14%

*B. different. 84%

18. The two tunes are

A. the same. 15%

*B. different. 83%

Attainment Rate 91%

Note that the attainment rate is the percentage of students who got two out of three correct. Thus the 91% achievement which is higher than any of the items. Never the less, the items themselves show about the same level of achievement, and suggest that most students have acquired this skill by the end of the third grade. That is encouraging, even if it may mean that the skill can be learned with or without focussed instruction.

Objective 3.2.3 Identify when two chords sound the same or different.

Items 10-12.

DIRECTIONS: For each of the next three items, you will hear a pair of musical chords. Decide if the two chords are the same or different. Each pair of chords will be played twice.

10. The two chords are

A. the same. 32%

*B. different. 65%

11. The two chords are

A. the same. 45%

*B. different. 52%

12. The two chords are

*A. the same. 85%

B. different. 13%

Attainment Rate 79%

Once again the attainment rate is misleading. Students could hear the chord that remained the same. The chord changes, however, were subtle. Hearing the changes is a higher level listening skill that has to be taught to older children (third grade objective). They have to listen carefully to hear the movement of inner notes. Only 52% could do so. A piano, an autoharp, a guitar, or even a xylophone with a skillful player, can help children practice the recognition of chord changes. This builds their listening range to a wide variety of music, and teaches a basic skill in group performance.

Objective 3.2.8 Identify by sound the meter of music moving in 2's and 3's.

Items 22-24.

DIRECTIONS: For each of the next three items, you will hear a musical selection. Decide for each selection if the beat of the music moves in two's or three's. Each selection will be played only once so listen carefully.

(It is possible that the phrasing of the question was unfamiliar. Students may know "waltz time" or "march time" or $\frac{2}{4}$ or $\frac{3}{4}$ rather than "moving in two's or three's.")

22. The music in this selection is moving in

*A. two's. 36%

B. three's. 61%

23. The music in this selection is moving in

A. two's. 46%

*B. three's. 52%

24. The music in this selection is moving in

*A. two's. 40%

B. three's. 57%

Attainment Rate 46%

The attainment rate is very low. Hearing meter and identifying its pulse and accents is a skill that must be taught at the beginning levels. It is fundamental to dancing, playing or singing. Lessons with records in which students clap or move to the beat, then count it out loud can be introduced in the second grade. By the third grade students can be identifying meter independently.

Skill Area III: Knowledge of Musical Concepts and Symbols

Objective 1.3.2 Read and clap or play simple rhythmic patterns from symbols.

Student is given notated handout in $\frac{4}{4}$ time with quarter notes, paired eighth notes, and quarter note rests. The student is given a metronome beat and told to clap to the beat after studying the notes.

TEST ITEM 12.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Same Pattern	Similar Pattern	No Similarity
12. Clap rhythm pattern from music notes	75%	20%	4%	4%	10%	79%

Attainment Rate 4% (top two categories - 14%)

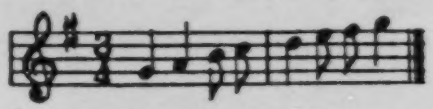
Probably no item calls attention so clearly to the fact that few students in Michigan are provided with basic music knowledge in grades 1-3. All the standard methodologies in current use advocate some form of rhythmic symbol reading in these early grades. Only 4% of the students tested could read these standard symbols accurately. Only 14% could read them at all. Music notation cards, hand clapping exercises and focussed attention on the objective are all that are required to raise the achievement level and provide students an entrance into the world of musical literature.

Objective 2.3.2 Identify up or down movement on a staff.

Items 25-27.

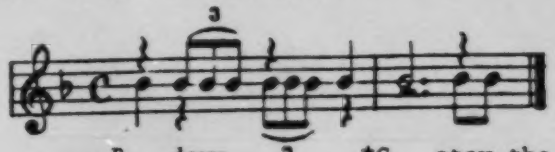
DIRECTIONS: For the next three items, look at the musical examples written below. For each example, decide if the notes move up, move down, or stay the same.

25. In the selection below, the notes move



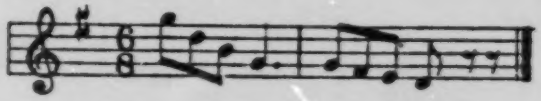
*A. up. 82% B. down. 11% C. stay the same. 5%

26. In the selection below, the notes move



A. up. 10% B. down. 24% *C. stay the same. 64%

27. In the selection below, the notes move



A. up. 15% *B. down. 65% C. stay the same. 17%

Attainment Rate 71%

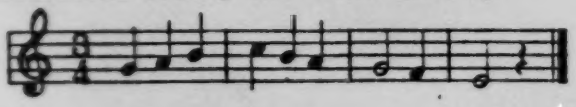
It is surprising to find 30% or more of the students missing one or more of these items. It is very likely that that percent of the students has no familiarity with music notation. Like earlier items in the test, up and down are fundamental notation concepts as they are fundamental listening concepts. Up and down in notation is appropriately introduced in the second grade as students mature in their general reading ability and begin to associate symbolized notation with the sounds of music. Notation reading cards, and the first level of music books provide a basis for teaching. Examples can be played or sung.

Objective 3.3.1 Identify skips, steps, or repeated notes on the staff.

Items 28-30.

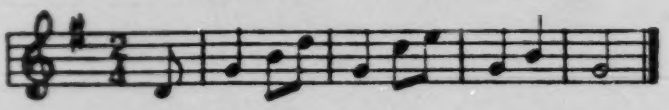
DIRECTIONS: For the next three items, look at the musical examples written below. For each example, decide if the notes move by step, move by skip, or stay the same.

28. In the selection below, the notes move by



*A. step. 48% B. skip. 42% C. stay the same. 8%

29. In the selection below, the notes move by



A. step. 30% *B. skip. 55% C. stay the same. 13%

30. In the selection below, the notes move by

A. step. 31% *B. skip. 44% C. stay the same. 22%

Attainment Rate 53%

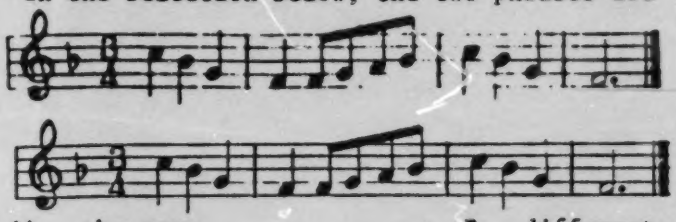
These results are only a few points better than what might be expected from guessing. Some of the students may actually know the difference between steps and skips but it is hard to say. The distinction is taught as part of sight singing techniques and helps children see and reproduce intervals. It is a skill that allows students to go on to make more and more subtle connections between printed and performed music.

Objective 3.3.2 Identify similar or different phrases on the staff.

Items 31-33.

DIRECTIONS: For the next three items, look at the musical examples below. For each item, decide if the two phrases are the same or different.

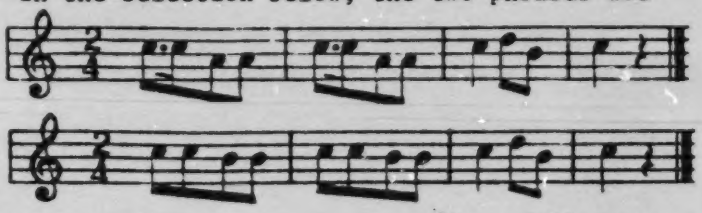
31. In the selection below, the two phrases are



*A. the same. 88%

B. different. 9%

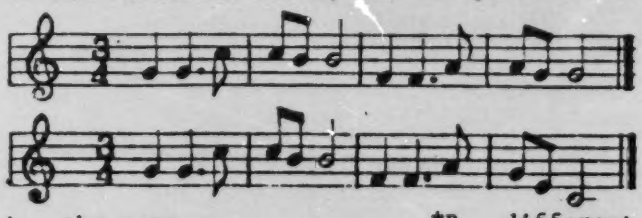
32. In the selection below, the two phrases are



A. the same. 20%

*B. different. 77%

33. In the selection below, the two phrases are



A. the same. 23%

*B. different. 74%

Attainment Rate 86%

There is nothing surprising about the high rate of attainment, even if the low achievement on the previous notation item is disappointing. Most of the students can distinguish visual differences whether they know what they mean or not. Again, 9 to 23% of the students giving incorrect responses on individual items may again suggest a large number of students completely unfamiliar with notated music. That is an unnecessarily high percentage, inasmuch as most teachers are capable of providing basic instruction in what music looks like, even if they cannot themselves play or sing.

Objective 3.3.7 Differentiate between the terms, beat, accent, and rhythmic pattern.

Items 34-36.

DIRECTIONS: Answer the following questions.

34. The word "beat" in music means:

*A. a steady pulse that you can feel in music.
48%

B. playing a single musical sound louder than others.
19%

C. combination of long sounds, short sounds, and silence.
16%

D. playing musical sounds more quickly.
15%

35. The word "accent" in music means:

A. a steady pulse that you can feel in music.
16%

*B. playing a single musical sound louder than others.
31%

C. combination of long sounds, short sounds, and silence.
30%

D. playing musical sounds more quickly.
20%

36. The term "rhythm pattern" in music means:

A. a steady pulse that you can feel in music.
23%

B. playing a single musical sound louder than others.
21%

*C. combination of long sounds, short sounds, and silence.
35%

D. playing musical sounds more quickly.
18%

Attainment Rate 33%

That overall attainment rate probably tells us very little. About half of the students know what a "beat" is. The distribution in the other two definitions suggests that a small percentage may know "accent" and "rhythm pattern." Some may have guessed, and others may have used a process of elimination. Important, legitimate words, these fundamentals in the technical vocabulary of music can be used by the teacher from kindergarten on. By the end of the third grade students should be able to use the words correctly themselves and know their different purposes. Music vocabulary can be included in vocabulary building just as the vocabulary of geography, nutrition, history, mathematics or art becomes part of spelling and writing lessons.

Skill Area IV: Skills In Interpretation, Expression and Appreciation

Objective 1.4.3 Demonstrate awareness of loud-soft contrast through movement.

Student is asked to show administrator a big and a small movement, and is given encouragement and suggestions. Then tape tells student to use big movements with loud sections and small movements with soft sections.

TEST ITEM 10.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Both movements made	One movement made	None made	Big with loud; small with soft	Pairing sometimes reversed	Random or always reversed
10. Big-small movement to loud-soft music	94%	6%	0%	82%	13%	4%

Attainment Rate 82%

What a tribute to the administrators that all the students participated. The achievement level is good and suggests that students know loud and soft. That was clear in the group test. It also shows that they can transfer that knowledge to movement. There was no attempt to judge the quality of the movement.

Objective 1.4.5 Demonstrate awareness of high and low pitch differences in movement.

Student asked to stand tall and shrink small, and apply that high-low in music.

TEST ITEM 11.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Both movements made	One movement made	None made	Tall with high;small with low	Pairing sometimes reversed	Random or always reversed
11. Tall-small movement to high-low music	86%	13%	0%	44%	31%	22%

Attainment Rate 44%

This rate echoes what we learned in the group test. The students simply have not been taught enough music to recongize the concept of high and low pitches. This is an unacceptable level of attainment and shows the need for attention to a basic musical skill. Until that understanding is in place the movement response is largely irrelevant. High-low can be taught with singing, records, and instruments. It should be introduced in the first grade and be second nature by the third grade. Then high/low music can stimulate interesting movement responses.

Objective 2.4.1A Demonstrate meter in two's (A) and three's (B) through appropriate movement.

Student was taught by administrator how to lap slap on count 1 and clap on 2. Then the tape told the student to lap-slap/clap to the music.

TEST ITEM 3.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Miss beat 1 or 2 times	Miss beat more than 2 times	Miss more than half the beats
3. Lap-slap and clap to beats of two	88%	10%	1%	49%	15%	35%

Attainment Rate 49%

Given that the student was taught the movement (a very common one for beating out rhythms), the attainment rate of 49% is low. The fact that 35% missed more than half the beats tells us that many children get little practice in basic rhythmic exercises. No equipment is needed beyond a tape player or record player. Students learn to listen and to discipline their muscles as well as to hear specific musical features through this process. Very little musical sophistication is required to lead such practice.

Objective 2.4.1B The same objective as Item 3, with the music in 3's.

TEST ITEM 4.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Miss beat 1 or 2 times	Miss beat more than 2 times	Miss more than half the beats
4. Lap-slap, clap, clap to beats of three	91%	9%	0%	54%	13%	31%

Attainment Rate 54%

Item 3 may have helped the achievement on Item 4, a possibility that underscores the effectiveness of practicing rhythmic movement.

Objective 2.4.6 Maintain beat and simple rhythmic patterns in movement.

Student listened to metronome on the tape and was given a clapping rhythm to go with it. Student was to keep on with the clapping on his/her own.

TEST ITEM 2.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Miss beat 1 or 2 times	Miss beat more than 2 times	Miss more than half the beats
2. Clap with beat	84%	15%	0%	26%	18%	56%

Attainment Rate 26%

If you add the first two categories in the scoring criteria, 44 percent of the students were able to perform with some accuracy. The objective is paced for second graders, having grown out of simpler echoing and accompaniment exercises. This attainment rate is much too low for fourth graders. The skill is easily taught and easily learned with guided practice. No instruments are needed. The teacher can create patterns. Students can also lead patterns. Listening and large muscle coordination are enhanced.

Objective 3.4.3 Create music phrases on melodic and rhythmic instruments.

The student was provided a xylophone and encouraged to experiment and make up a melody and perform it.

TEST ITEM 13.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Creates much	Creates little	No response	Excellent	Good	Fair
				(Rhythm score)		
				10%	33%	55%
13. Create melody on xylophone	46%	52%	0%	(Melody score)		
				10%	31%	56%

Attainment Rate: Rhythm 10% (top two categories 43%)
Melody 10% (top two categories 41%)

How encouraging that students tried something out! It is true that fewer than half of the students were active (46%) but no one refused to respond. About the same number achieved something credible in rhythm and melody. One cannot generalize from this experience because we don't know anything about the 10% who did well. Might they have done well creating music with or without instruction? The opportunity to create music ought to be a complementary feature of a well developed music program. Since the rest of this test shows that few students have achieved the objectives of a well rounded music program, then the 40 percent or so who did acceptably is a tribute to their ingenuity.

GRADE FOUR SUMMARY

The fourth grade test as a whole assessed 25 objectives out of a total of 16 kindergarten, 32 first grade, 35 second grade, and 25 third grade objectives. That is 25 out of 108 or roughly 25% of the possible objectives. All four areas of music activity were sampled. Each of the objectives tested was regarded as essential by the music educators who reviewed them. Fifty-four hundred students participated in the test.

In the performance category, accurate achievement hovered in the teens and twenties, with the only scores reaching as high as 39 to 41% associated with rhythmic skills. If we add semi-accurate responses, the scores move up into the 60's. However, in each case the skills are regarded as second grade objectives. These scores tell us that students have little training in the performance of the most basic music skills, singing, clapping and playing rhythms. Even those skills easily taught by persons with minimal music training are missing in the curriculum.

The fourth grade students performed at a low acceptable level on listening objectives. The achievement level ranged from 64% to 91% with the exception of a truly technical third grade objective, identifying meter, in which they scored a disappointing 46%.

In knowleige of concepts, the range was wider 33% - 86% for items measured in the group test, with the dominance on the low side. On the single performance item, where students were asked to read and play simple rhythmic patterns from symbols, only 4% were able to do this accurately. Where students would have to have been provided focussed instruction on specifically musical concepts fewer than half of the students were able to achieve the objective.

In the skills grouped under category 4, Interpretations, Expression and Appreciation, only the ability to hear and respond to loud and soft was achieved by more than 65% of the students. The test attempted to elicit only very simple physical activities associated with music. It did not test any expansive body or leg and foot movement, or locomotor movement. That makes the attainment levels of what was simply arm and hand responses doubly disappointing. We cannot expect young people to join in folk or square dancing, to experiment in modern dance or creative dramatics, or to risk an audition for the school musical, if at the end of the third grade they were still having difficulty clapping in time to the beat.

What was tested is a carefully structured sample, but a sample nonetheless, of the whole music curriculum recommended for grades K-3.
This sampling gives no reason to be encouraged about the attainment of other objectives in the early elementary music curriculum when many of the basic skills have been so sadly neglected. Educators in general must take some responsibility for this music curriculum if the majority of our students are not to be effectively cut out of participation in music as they get older.

Grade Seven

Skill Area I: Skills in Performing

Objective 1.1.7 Peform a steady beat.

The student was instructed to tap or clap to the beat of the music on tape.

TEST ITEM 1.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No res-ponse	Miss beat 1 or 2 times	Miss beat more than 2 times	Miss more than half the beats
1. Clap or tap to beat of music	63%	35%	1%	44%	24%	29%

Attainment Rate 44% (Top two levels 68%)

This is a very low rate of attainment for a first grade objective. Thirty-nine percent of the fourth graders could perform a steady beat. The low level suggests there is very little rhythmic activity going on in the classroom. Any teacher can lead simple rhythmic clapping in order to develop these basic motor skills.

Objective 5.1.1 Sing with confidence a variety of songs in duets, small and large groups, including rounds, canons, descants, partner songs and ostinati.

On the tape two songs were sung together and identified as partner songs. The student then sang along with the tape on one song. When the second voice came back in the student had to carry on alone.

TEST ITEM 2.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Audible, accurate rhythm, in tune, words clear	Some problems of loudness, rhythm, intonation or diction	Poor loudness, rhythm, intonation or diction
2. Sing partner song with tape	74%	22%	3%	25%	46%	25%

Attainment Rate 25%

Very little singing seems to be going on in schools. Students can do this task with a little practice. They need to be given many opportunities to try. Partner songs are a good first step to independent part singing. This is a fifth grade objective.

Objective 6.1.3 Sing or play at sight music that contains basically stepwise motion and simple rhythmic patterns.

The student was provided a xylophone and mallet. The music was on a card and the student had the opportunity to study and practice it for one minute.

TEST ITEM 3.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Accurate rhythm	Some rhythm problems	Poor rhythm
				10%	15%	48%
3. Sing or play from printed music	18%	50%	28%	Correct notes, in tune	Some wrong notes, or out of tune	Most notes inaccurate or out of tune
				8%	19%	43%

Attainment Rate 8%

Eight percent of the seventh graders could read and play or sing the music accurately. Another 19% could do the task but had some problem. A pattern of 26 - 27% is emerging as the number of students provided with basic music skills in the performing and music reading areas.

Students need access to classroom instruments and focussed instruction on musical notation. One clef will get students started so they can use music in their own lives. Any melodic instrument will do. Even the voice alone will do.

Objective 6.1.5 Perform dance of various sources in round, square, balletic or modern form. (Note the report of the student is all one could judge

Items 55-63.

DIRECTIONS: Where have you learned the following dances?

55. Square Dance

A. Both in- and out-of-school
11%

B. In-school only
36%

C. Out-of-school only
9%

D. Not learned
43%

56. Folk Dance

A. Both in- and out-of-school
3%

B. In-school only
8%

C. Out-of-school only
6%

D. Not learned
81%

57. Disco

A. Both in- and out-of-school
12%

B. In-school only
3%

C. Out-of-school only
36%

D. Not learned
47%

58. Rock

A. Both in- and out-of-school
14%

B. In-school only
3%

C. Out-of-school only
44%

D. Not learned
37%

59. Ballet

A. Both in- and out-of-school
2%

B. In-school only
3%

C. Out-of-school only
14%

D. Not learned
78%

60. Tap

A. Both in- and out-of-school
2%

B. In-school only
3%

C. Out-of-school only
14%

D. Not learned
77%

61. Jazz

A. Both in- and out-of-school
3%

B. In-school only
3%

C. Out-of-school only
18%

D. Not learned
73%

62. Modern

A. Both in- and out-of-school
9%

B. In-school only
4%

C. Out-of-school only
29%

D. Not learned
55%

63. Ballroom

A. Both in- and out-of-school
2%

B. In-school only
2%

(continued)

Items 55-63. (continued)

C. Out-of-school only
12%

D. Not learned
78%

Interestingly 47% of the students claim to have been taught some square dance. Except for disco and rock, little dance is learned or taught anywhere, in or out of school. If dance is to have any place in student lives, teachers must take <u>some</u> responsibility for it. Here is a major neglected area of music/arts learning.

Objective 4.2.4 Recognize the sound of combined instrument timbres such as a string or brass ensemble, a band, or an orchestra.

Items 19-21.

DIRECTIONS: For each of the following three items, you will hear a musical selection played by a group of musical instruments. Decide if these instruments are: strings, brass, woodwinds, or percussion. You will hear each selection only once.

19. The musical instruments in this selection are

A. strings.
3%

*B. brass.
71%

C. woodwinds.
16%

D. percussion.
9%

20. The musical instruments in this selection are

*A. strings.
70%

B. brass.
6%

C. woodwinds.
15%

D. percussion.
7%

21. The musical instruments in this selection are

A. strings.
4%

B. brass.
9%

*C. woodwinds.
73%

D. percussion.
13%

Attainment Rate 76%

Teachers have done very well in helping students recognize the sounds of the musical instrument families. One wonders if the number of people choosing "percussion" is the result of random guessing, or a general neglect of the term. The results of these items are encouraging.

Objective 4.2.5 Recognize the sound of vocal tone colors (soprano, tenor, bass, alto) and their combinations.

Items 16-18.

DIRECTIONS: For each of the next three items, you will hear a musical selection. Decide if the voice singing the music is a soprano, alto, tenor, or bass. Each selection will be played only once, so listen carefully.

16. In this selection, the voice you heard was

*A. soprano.	B. alto.	C. tenor.	D. bass.
67%	20%	10%	2%

17. In this selection, the voice you heard was

A. soprano.	B. alto.	*C. tenor.	D. bass.
12%	23%	40%	24%

18. In this selection, the voice you heard was

A. soprano.	*B. alto.	C. tenor.	D. bass.
13%	44%	27%	14%

Attainment Rate 46%

Many of the students obviously had heard something about sopranos. Although the tenor/alto distinction may be difficult, it can be taught. And these results show that about 40% had a pretty good idea. Here is a key piece of vocabulary and listening skill. More of the students should be able to hear and identify the four basic vocal ranges by the time they finish the sixth grade.

Objective 4.2.7 Recognize sense of ending or finality in the changing sounds of a V^7 - I cadence (Dominant 7th chord followed by Tonic).

Items 10-12.

DIRECTIONS: For each of the following three items, you will hear a musical selection made up with series of chords. Decide if the last chord makes the music sound finished or unfinished. Each selection will be played twice.

10. In this selection, the last chord makes the music sound

*A. finished. 43%
B. unfinished. 56%

11. In this selection, the last chord makes the music sound

A. finished. 17%
*B. unfinished. 82%

12. In this selection, the last chord makes the music sound

*A. finished. 80%
B. unfinished. 18%

Attainment Rate 77%

It is very interesting that once the examples got going the students knew what to listen for. The items did not require them to know the terms or the reason for the sense of the music sounding finished or unfinished. They can, for the most part, recognize that phenomenon in western music.

Objective 5.2.1 Distinguish the sound of these textures: one melody alone; one melody with choral accompaniment; melody with melodic accompaniment; two melodies.

Items 13-15.

DIRECTIONS: For each of the next three items, you will hear a musical selection. Decide if you are hearing a single melody, a melody with chords, or two melodies played at the same time. Each selection will be played only once, so listen carefully.

The first one may have been too hard to hear--observers agree.

13. The selection you heard was

A. a single melody.
5%

*B. a melody with chords.
37%

C. two melodies played at the same time.
56%

14. The selection you heard was

*A. a single melody.
81%

B. a melody with chords.
12%

C. two melodies played at the same time.
6%

15. The selection you heard was

A. a single melody.
5%

B. a melody with chords.
42%

*C. two melodies played at the same time.
52%

Attainment Rate 50%

Here the distribution shows a range of sophistication. Most students could respond to the idea of melody and 81% identified a single melody. The difference, however, between a melody with chords and polyphony, or two melodies played at the same time, gave them trouble. Learning to hear differences in texture is part of the growing experience of learning to listen to music analytically. Guided listening is important. Performing various textures, with attention called to their differences, is a crucial reinforcement of the listening. These are appropriate activities for all children from the fifth grade on. They can be introduced even earlier.

Objective 5.2.2 Distinguish by sound major and minor tonalities.

Items 7-9.

DIRECTIONS: For each of the next three items, you will hear a musical selection composed of a melody with chords. Decide if the overall sound is major or minor. Each selection will be played only once.

The items may have been a little difficult. They were melodic with few sustained harmonies. They were, however, valid examples.

7. In this selection, the overall sound is

*A. major. 40% B. minor. 58%

8. In this selection, the overall sound is

A. major. 52% *B. minor. 47%

9. In this selection, the overall sound is

A. major. 51% *B. minor. 48%

Attainment Rate 42%

The results indicate the students probably guessed at the answers. Major and minor are concepts that must be taught with many listening examples. These students probably didn't know the difference on the whole. Modality in music is one of its primary features and leads students to recognize styles, types of music, and to recognize personal preferences in listening.

Objective 6.2.2A Identify by sound ethnic or folk music of many cultures such as middle eastern, oriental, african, western-American, New England Mountain, blue grass, jazz, blues.

A = American music

Items 1-3.

DIRECTIONS: For each of the first three items, you will hear an example of American music. Decide the style of each selection from the choices provided. Each selection will be played only once, so listen carefully. Mark your answers on the answer sheet.

Taped stimuli

1. This selection is an example of

A. Blues.	*B. Bluegrass.	C. Soul.	D. Rock.
4%	89%	4%	1%

2. This selection is an example of

*A. Rock.	B. Dixieland.	C. Folk Song.	D. Soul.
95%	1%	1%	2%

3. This selection is an example of

A. Bluegrass.	B. Soul.	C. Rock.	*D. Jazz.
3%	19%	0	76%

Attainment Rate 95%

The seventh grade students were very comfortable with these distinctions. They may be sharing in general information available from many sources in the environment.

Objective 6.2.2B As above, but different areas of the world.

Items 4-6.

DIRECTIONS: For each of the next three items, you will hear a musical selection from different places in the world. Decide on the area of the world you think the music came from. Each selection will be played only once, so listen carefully. Mark your answers on the answer sheet.	Taped stimuli

4. This selection probably came from

A. Europe.	*B. The Orient.	C. South America.	D. Africa.
6%	80%	6%	7%

5. This selection probably came from

A. Europe.	B. The Orient.	C. South America.	*D. Africa.
1%	3%	8%	87%

6. This selection probably came from

A. Russia	*B. Latin America.	C. China.	D. Africa.
17%	73%	7%	1%

Attainment Rate 87%

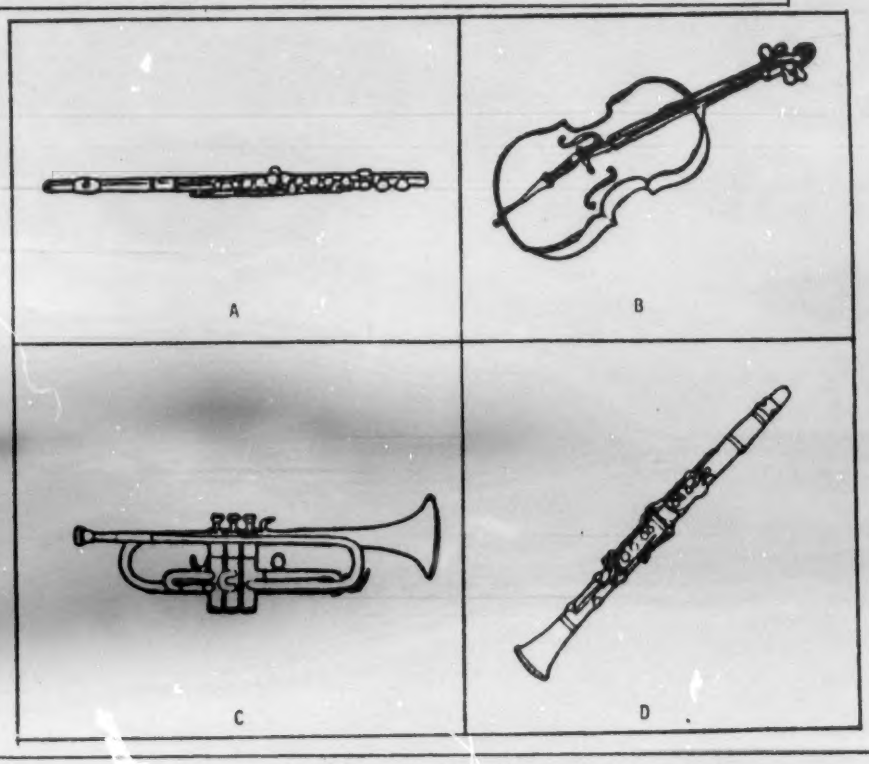
The students were only slightly less familiar with traditional sounds from other cultures. The first six items suggest seventh graders are knowing consumers of folk and ethnic music at least at a conventional or relatively unspecific level. Reviewers doubted that these high results were the direct result of teaching and credited radio, television, tapes, and records with the knowledge.

Objective 6.2.4 Identify on sight and by sound all the standard orchestra instruments.

Students matched pictures with what they heard on tapes.

Items 22-24.

DIRECTIONS: For each of the next three items, you will hear a selection played mainly by one musical instrument. Decide which instrument is playing, using the pictures below. Each selection will be played only once, so listen carefully.



22. In this selection, the main instrument playing is

A.	B.	C.	*D.
6%	2%	4%	87%

23. In this selection, the main instrument playing is

A.	*B.	C.	D.
30%	66%	1%	3%

24. In this selection, the main instrument playing is

A.	B.	*C.	D.
8%	8%	74%	9%

Attainment Rate 82%

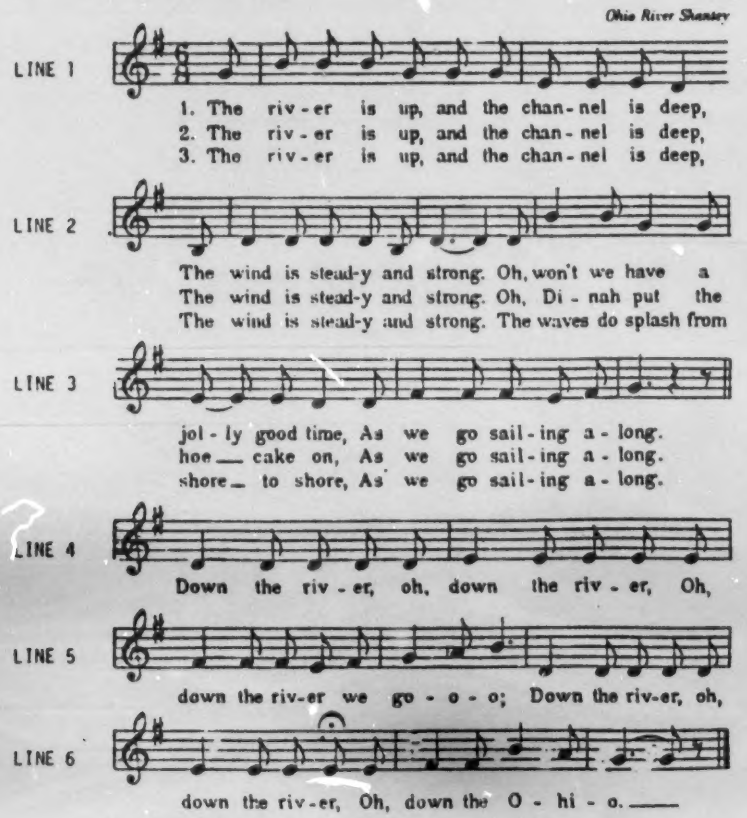
As in the three previous items, the rate is encouragingly high. There appears to be a general commitment to teach the sounds of the instrument families. Most students can identify them by the end of the sixth grade.

Skill Area III: Knowledge of Musical Concepts and Symbols

Objective 4.3.6 Name parts of a song such as chorus, refrain, verse, solo.

Items 30-32

DIRECTIONS: Use the music below to answer the following three items.



30. What musical term describes lines 1, 2, and 3 above?

A. Chorus	B. Coda	*C. Verse	D. DaCopo
25%	10%	58%	6%

31. What musical term describes lines 4, 5, and 6 above?

*A. Chorus	B. Solo	C. Verse	D. DaCaop
49%	24%	17%	8%

32. If the whole song was performed, how many times would lines 4, 5, 6 be sung?

A. One	B. Two	*C. Three	D. Four
12%	13%	64%	10%

Attainment Rate 56%

In these fundamental items associated with singing from printed music, knowledge which allows a person to follow the directions showed up clearly. About 60% have enough familiarity with choral music to participate. Music teachers would like this percentage to be considerably higher. More than a third of the seventh graders tested could not follow along in a simple singing experience appropriate for fourth graders.

Objective 6.3.2 Describe musical elements using some of the following terminology: melody, harmony, rhythm, timbre, testure, dynamics, tempo, style, form.

Items 25-29.

DIRECTIONS: For the next five items (25 through 29), think of a composer sitting at the piano and trying out different ideas for a piece of music. Select the best answer for each question.

25. When the composer has to choose the main instrument to play the tune because of the way that instrument sounds, what element is he or she thinking about in the music?

*A. timbre	B. rhythm	C. tempo	D. dynamics
12%	47%	26%	14%

26. When the same composer wonders whether to begin the tune with four short notes, or with two long notes and two short ones, what element is he or she considering?

A. form	*B. rhythm	C. harmony	D. texture
22%	30%	30%	16%

27. Next, our composer tries out a number of chords to go with the tune. When he or she chooses the chords to use, what element has been decided?

A. dynamics	B. timbre	C. tempo	*D. harmony
16%	17%	24%	42%

28. The composer wants to make sure the music is interesting, so the instructions show that the first part is to be played loudly, the second part softly, and the third part loudly. These instructions describe what element of the music?

A. rhythm	*B. dynamics	C. harmony	D. timbre
19%	37%	20%	22%

29. When the piece of music was almost finished, the composer wrote instructions into the music that would tell musicians just how fast to play it. What term below refers to the speed of the music?

A. form	B. dynamics	*C. tempo	D. harmony
23%	15%	53%	8%

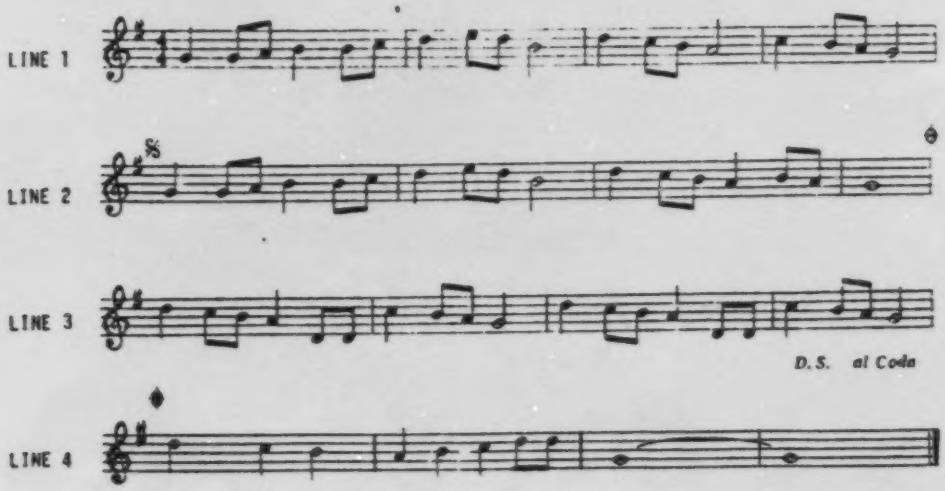
Attainment Rate 11%

These items deal with vocabulary building. The larger numbers who could pick out "harmony" and "tempo" are not surprising. The words are probably in more regular use. The "rhythm" description may have been a bit puzzling. "Timbre" was wholly unfamiliar, but "dynamics" had been taught to some. These are the words that students need in order to talk about the features of music. Good listening lessons encourage students to use the correct words to identify the features that interest them.

Objective 6.3.7 Name and follow the directions indicated by the symbol D. S. al coda.

Items 33-35.

DIRECTIONS: Answer the next three items using the piece of music below.



33. Near the end of the music on line 3, you see the term "D.S. al Coda." This term tells the performer to:

A. return to the beginning of the music and play the first two lines again.
30%

B. return and play the second line again, then stop.
19%

*C. return and play the second line again, then skip to the last.
25%

D. repeat the entire song.
25%

34. On lines 2 and 4, you see the sign ⊕. This sign is called a:

A. Target sign 23%
*B. Coda sign 36%
C. Clef Sign 18%
D. Dal Sengo Sign 21%

35. The ⊕ on lines 2 and 4 tells the performer to:

A. stop playing the song. 10%
B. play the song in a different clef. 34%
*C. skip directly from line 2 to line 4 and play that line. 18%
D. skip to the Dal Sengo sign. 37%

Attainment Rate 28%

The results here surpised no one. This objective is a part of a group of more technical music reading objectives targeted at sixth graders. Only with focussed instruction will students be able to learn the music symbol system. The small number of students achieving the objective probably reflects directly the number of students who are taught the details of music reading. Without that basic competency further music experiences are limited. Here is where children's options become clearly defined.

Skill Area IV: Skills In Interpretation, Expression and Appreciation

Objective 4.4.1 Improvise melodic accompaniments using classroom instruments.

The student listened to music on the tape. He or she had a xylophone in hand. The student was told to create an accompaniment to the recorded music.

TEST ITEM 4.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Creates much	Creates little	No response	Well suited to song, done well; sounds organized	Poorly matched with song; and/or done well	Out of place with song; done poorly; sounds random
4. Create accompaniment	62%	35%	2%	15%	39%	44%

Attainment Rate 15%

An amazing 15% achieved the objective with 39% creating something moderately effective. A pentatonic piece of music and a pentatonic xylophone would have raised the achievement level. Probably few people are being taught this skill unless the school has instruments and a music trained specialist. Once children learn to listen well enough to create accompanying music, they are able to fit into any music group.

Objective 4.4.5 Create and perform compositions demonstrating contrasts in music dynamics, tempo, timbre, rhythm.

The student had the xylophone and was told to make some music of your own. The instructions told the student to have changes in speed, loudness and rhythm. Each student had three minutes to practice. Each composition was scored for tempo (A), dynamics (B), rhythm (C), and overall musical effect (D).

TEST ITEM 5A	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
				TEMPO		
	Creates much	Creates little	No response	Good variety	Some variety	No variety
5A. Compose and play music	62%	18%	6%	8%	33%	55%

TEST ITEM 5B	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
				LOUDNESS		
	Creates much	Creates little	No response	Good variety	Some variety	No variety
5B. Compose and play music	62%	18%	6%	9%	29%	58%

TEST ITEM 5C	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
				RHYTHM		
	Creates much	Creates little	No response	Good variety	Some variety	No variety
5C. Compose and play music	62%	18%	6%	17%	48%	30%

TEST ITEM 5D	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
				OVERALL MUSICAL EFFECT		
	Creates much	Creates little	No response	Excellent	Good	Fair
5D. Compose and play music	62%	18%	6%	7%	34%	55%

Attainment Rates

A - 8% - Note that 41% had pretty interesting tempo changes.
B - 9% - 38% created some dynamic variation.
C - 16% - A much higher 65% had rhythmic variety.
D - 7% - About 41% were in the top two categories.

The results suggest that students are eager to compose and given an opportunity they can come up with something acceptable. Ten percent can produce something quite good. The teacher's job is to provide many opportunities and increasing numbers of ideas for students to develop. Note the response and achievement rates remain the same in the tenth grade.

Objective 5.4.3 Express a personal preference for participating in various music listening situations.

Items 39-41, 44.

DIRECTIONS: For each of the items below, indicate whether or not you participate in musical activities in school or out of school.

39.	Attend concerts		44.	Listen to friends play or sing	
	A. Yes	B. No		A. Yes	B. No
	54%	44%		57%	41%
40.	Listen to records or tapes		41.	Listen to the radio	
	A. Yes	B. No		A. Yes	B. No
	91%	8%		90%	9%

Everything we guessed is confirmed by the preferences. Radios and records or tapes dominate the listening. Still many attend what they call concerts (no definition provided) and a large number listen to friends play or sing. There is music in their lives, certainly, as something to be heard!

Objective 5.4.4 Express perferences for listening to various styles of music.

Items 45-54

DIRECTIONS: For each of the following items, indicate whether or not you like to listen to the style of music listed.

45.	Classical Music		50.	Easy-Listening Top 40 music	
	A. Yes	B. No		A. Yes	B. No
	23%	76%		52%	46%
46.	Rock music		51.	Folk music	
	A. Yes	B. No		A. Yes	B. No
	82%	17%		13%	85%
47.	Soul music		52.	Disco music	
	A. Yes	B. No		A. Yes	B. No
	28%	71%		51%	47%
48.	Country music		53.	Gospel music	
	A. Yes	B. No		A. Yes	B. No
	45%	53%		21%	76%
49.	Jazz music		54.	Bluegrass music	
	A. Yes	B. No		A. Yes	B. No
	38%	60%		23%	73%

Only folk music scored low. It isn't easy to know what seventh graders mean by folk music. Classical music and bluegrass get the same rating . . . only 23%. "Easy-listening," "Disco" and "Country" are in the middle, with "Rock" ahead of everything. Since students did not have to pick a favorite and eliminate the others, this selection can reflect both broad and narrow listening habits. It is heartening to see that the objective was achieved. They can express a preference for various styles of music. We can't really tell anything about how informed their choices may be.

Objective 5.4.5 Express preferences for performing music singly, in groups in song, or on instruments.

Items 36-38, 42, 43.

DIRECTIONS: For each of the items below, indicate whether or not you participate in musical activities in school or out of school.

36. Take music lessons

A. Yes	B. No
37%	61%

37. Play a musical instrument

A. Yes	B. No
44%	54%

38. Sing

A. Yes	B. No
43%	55%

42. Write music

A. Yes	B. No
11%	87%

43. Dance

A. Yes	B. No
42%	56%

The questions in this section and those that followed sought to discover if students would indicate much about what they can do, musically, and what they like to do. It also sought to learn something about their self perceptions.

Teachers were surprised at the high number who said they played a musical instrument, and the even higher number who said they don't sing. Singing does appear to be disappearing in schools. An encouraging percentage dance and take music lessons, that is, more than one might have expected.

GRADE SEVEN SUMMARY

The seventh grade test assessed 18 out of 88 grade 4 through grade 6 objectives, and one objective from grade one. Again, about 25% of the total number of objectives for these grade levels were tested.

In the performance area, the expertise of students is concentrated in a small number. From 25 - 45% of the seventh grade students, depending on the activity, have enough skills and knowledge to play, dance or sing. Only about 28% can read music or know the technical vocabulary.

In the listening objectives students were good on the families of instruments (76 - 82%) and strong on picking out familiar styles (87 - 95%). They scored poorly when other specific technical information affected their answers (42 -47%).

In the knowledge of symbols and vocabulary the seventh graders generally performed poorly (11 - 28%), although over half of them knew the difference between the chorus and the verse of a song when it was presented on a page. They showed very little effect of focussed music instruction beyond the most general appreciation activities.

Their willingness to say something about what they do and like is unchallenged. The radio and tape player reign supreme, though half of them play something, half dance, and fewer admit to singing. They like their music in many of the popular styles, but don't reject altogether much of anything.

Seventh grade students clearly like to listen to music and some admit to liking a little dance, but very few are actively involved in any music activities. The gap in knowledge and skills due to lack of exposure and instruction are emerging more already at grade 7. At the same time, there are indications of interest and ability to improve musical skills if opportunities are provided.

Grade Ten

Skill Area I: Skills In Performing

Objective 6.1.3 Sing or play at sight music that contains basically stepwise motion and simple rhythmic patterns.

The student was given a xylophone and mallets. The music was on a printed card. He or she could either sing or play. The student had one minute to study and practice. The student had to sing or play the music with the beat of the taped metronome.

TEST ITEM 6.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	None left out	Some left out	No response	Accurate rhythm	Some rhythm problems	Poor rhythm
				16%	15%	14%
6. Sing or play from printed music	26%	20%	52%	Correct notes, in tune	Some wrong notes, or out of tune	Most notes inaccurate or out of tune
				8%	19%	18%

Attainment Rate 8% Tenth Grade

The attainment rate is misleading. Sixteen percent could read the rhythm. Twenty-seven percent could read a good deal of the notes. Only 8% played with accuracy. The same was true in the seventh grade. Even if the percentage were raised to accommodate the number who could have played the music on another instrument, perhaps doubling the percentage who achieved the objective, the results would still point to over half of the students who cannot read music at the tenth grade. Fifty-two percent gave no response at all. Given that the most common general music requirement is usually over at the end of the ninth grade, these students will have few further opportunities to acquire this skill.

With simple melodic classroom instruments, or with sight singing activities, most children can learn to read at least one clef.

Objective 70.1.4A Conduct duple, triple and quadruple meter patterns.

A tape was played and the students were instructed to conduct, once they had listened to the music. The taped instructions identified the meter as "triple."

TEST ITEM 1.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Con- ducts much	Con- ducts little	No res- ponse	Correct triple pattern, 1st beat clear	Triple pattern w/wrong beat, or wrong pattern w/right beat	Poor rhythm, lack of pattern
1. Conduct music in 3	70%	18%	10%	17%	43%	29%

Attainment Rate 17% (Top two categories 60%)

Although only 17% achieved the objective accurately, 60% knew the basic intention and could approach the task with understanding. The meter distinction seems to be fairly well taught in general. A higher rate of achievement would be likely with directed instruction in meters. Note that only 10% had no way at all to respond.

Objective 70.1.4B Same as above, duple pattern.

TEST ITEM 2.	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Con- ducts much	Con- ducts little	No res- ponse	Correct duple pattern, 1st beat clear	Duple pat- tern w/wrong beat, or wrong pat- tern w/right beat	Poor rhythm, lack of pattern
2. Conducts music in 2	64%	17%	16%	23%	34%	26%

Attainment Rate 23% (Top two categories 57%)

The duple pattern seems to be easier or at least more familiar, yet 26% could not work with it at all. Conducting patterns help students learn both to lead and follow music in groups. The patterns are used world wide. Conducting patterns can be taught with records or live music. Their simple geometric forms make them easy to learn.

Objective 70.1.5A,B,C Build tones by performing appropriate tones in a series of two or more tones, with the voice and with instruments.

A - add top note
B - add tonic
C - add middle note

TEST ITEM 3.	AMOUNT OF RESPONSE Complete/No Try		QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Sings note	No response	Sings correct fifth	Correct pitch, out of tune	Incorrect pitch
3. Sing top note of chord	95%	1%	46%	14%	36%

TEST ITEM 4.	AMOUNT OF RESPONSE Complete/No Try		QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Sings note	No response	Sings correct root	Correct pitch, out of tune	Incorrect pitch
4. Sing lowest note of chord	95%	1%	37%	10%	49%

TEST ITEM 5.	AMOUNT OF RESPONSE Complete/No Try		QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
	Sings note	No response	Sings correct third	Correct pitch, out of tune	Incorrect pitch
5. Sing second note of chord	93%	1%	20%	17%	58%

Attainment Rates

3 - A - 46% (5th) top 2 - 60%
4 - B - 37% (tonic-lowest note) top 2 - 47%
5 - C - 20% (3rd) top 2 - 37%

The first two notes were played on the tape with a metronome in the background. The administrator pointed to the student to sing the note to finish the chord at the right time. Each student had two tries to get the missing note.

The attainment rate probably graphs the difficulty of the task. Even if we add in those who were heading for the right note but were off pitch, the 5th is the easiest to get and the 3rd is the hardest.

One of the most fundamental skills in group singing or playing is learning to hear and reproduce common intervals. The major triad used in these items is the basic set of intervals in western music. Here again is evidence that the majority of Michigan students in the tenth grade have not learned a basic skill that allows them to participate in music. There are many methodologies that teach interval singing. Regular practice is the key to success. Students generally enjoy interval singing because they learn to create good sounding harmonies. Application of the skill resounds from choir loft to beer hall. Note that only 1% was unwilling to try in the test. That willingness can bear fruit in the classroom.

Skill Area II: Skills In Listening and Analysis

Objective 6.2.4 Identify on sight and by sound all the standard orchestral instruments.

Items 6, 7, 8.

Objective 70.2.6 Identify the sounds of instruments in the string, woodwind, brass, percussion and keyboard families.

Items 4, 5, 9.

DIRECTIONS: For each of the next six items, you will hear a musical selection played mainly by one musical instrument. Decide which instrument is playing from the four that are listed for each item. Each selection will be played only once, so listen carefully. Mark your answers on the answer sheet.

6. In this selection, the main instrument playing is

A. Flute	*B. clarinet.	C. oboe.	D. bassoon.
5%	55%	28%	11%

7. In this selection, the main instrument playing is

A. French horn.	*B. trumpet.	C. trombone.	D. tuba.
44%	50%	4%	1%

8. In this selection, the main instrument playing is

*A. vibraphone.	B. glockenspiel.	C. chimes.	D. tympani.
37%	27%	23%	11%

4. In this selection, the instrument playing is

*A. violin.	B. viola.	C. cello.	D. bass.
65%	24%	9%	0

5. In this selection, the instrument playing is

A. piano.	B. harpsichord.	*C. organ	D. celeste.
1%	2%	95%	1%

9. In this selection, the instrument playing is

A. oboe.	B. saxophone.	C. clarinet.	*D. bassoon.
15%	16%	1%	66%

Attainment Rates 6.2.4 - 47%
70.2.6 - 88%

The relatively strong showing on the families of instruments and the weak showing on individual instruments is probably a fair indication of teaching patterns in Michigan schools. Students are regularly taught the instrument families. Similar objectives were achieved at a good level in the seventh grade (70 - 80%). The ability to make finer distinctions, as that between a French horn and a trumpet is lacking. Item 7 indicates the students might very well have guessed with equal success. Testing the less well known instruments within the percussion family yielded very low results. If students are to be able to distinguish the sounds of individual instruments they will need many more directed listening experiences. Live performances with demonstrations as well as recorded performances are recommended.

Objective 70.2.1 Identify by sound duple and triple meters.

Items 10-12.

DIRECTIONS: For each of the following three items, you will hear a musical selection. Decide if the selection is being performed in duple meter or triple meter. Listen carefully to see if the music is being performed in two or in three. Each selection will be played only once.

10. In this selection, the music is in

A. duple meter. 38%

*B. triple meter. 60%

11. In this selection, the music is in

*A. duple meter. 62%

B. triple meter. 36%

12. In this selection, the music is in

A. duple meter. 40%

*B. triple meter. 58%

Attainment Rate 63%

This is a third grade objective in a normal elementary sequence. It is also reintroduced at the seventh grade for those who may have had no previous music training. Sixty-three percent achievement is rather low. The terms "duple" and "triple" may not be well known, and may have confused the students who could hear the difference in the counts. The term "waltz time" or "$\frac{3}{4}$ time" may have helped the results, but duple and triple meter are basic vocabulary that should be taught and learned by this time. The lack of basic rhythmic skills prevents students from participating in other music activities. Counting, clapping, and moving to music of different meters builds these skills.

Objective 70.2.3 Identify and describe when the texture is one melody alone, one melody with accompaniment, or two or more indepedent melodies played simultaneously.

Items 16-18

DIRECTIONS: For each of the following three items, you will hear a musical selection. Decide if the selection is a single melody, a melody with chordal accompaniment, or a melody accompanied by another melody. Each selection will be played only once.

16. In this selection, the music is

A. a single melody.
5%

*B. a melody accompanied with chords.
72%

C. a melody accompanied by a second melody.
22%

17. In this selection, the music is

*A. a single melody.
89%

B. a melody accompanied with chords.
5%

C. a melody accompanied by a second melody.
4%

18. In this selection, the music is

A. a single melody.
2%

B. a melody accompanied with chords.
26%

*C. a melody accompanied by a second melody.
70%

Attainment Rate 76%

This is also a fifth grade objective, with tenth graders achieving significantly better than seventh graders. The examples were the same for both tests. The older students seem to have more familiarity with chords and melodies, either from their experiences with music in the environment in general or as a result of being taught. Their vocabulary has grown as well as their ability to hear the texture themselves.

Objective 70.2.4 Identify by sound whether chords are major or minor.

Items 13-15.

DIRECTIONS: For each of the following three items, you will hear a chord played twice. Decide if the chord played is major or minor.

13. This chord is

*A. major.	B. minor.
50%	49%

14. This chord is

A. major.	*B. minor.
47%	51%

15. This chord is

A. major.	*B. minor.
46%	52%

Attainment Rate 51%

These items were identical to the seventh grade items for a similar fifth grade objective and the achievement rate for tenth graders is only 9% above that of the seventh graders. The major and minor distinction must be taught with listening examples. The ability to hear different modes is a key to the appreciation of music from many cultures.

Objective 70.2.7 Distinguish among the tone colors of soprano, alto, tenor and bass voices.

Items 1-3.

DIRECTIONS: For each of the following three items, you will hear a musical selection. Decide if the voice singing the music is a soprano, alto, tenor, or bass. Each selection will be played only once, so listen carefully. Mark your answers on the answer sheet.

1. In this selection, the voice you heard is

*A. soprano.	B. alto.	C. tenor.	D. bass.
84%	9%	5%	0

2. In this selection, the voice you heard is

A. soprano.	B. alto.	*C. tenor.	D. bass.
6%	17%	60%	15%

3. In this selection, the voice you heard is

A. soprano.	*B. alto.	C. tenor.	D. bass.
8%	67%	19%	5%

Attainment Rate 69%

The response is much better than the seventh grade results where only half the students knew the difference between alto and tenor voices. The students have become familiar with these basic distinctions. The achievement could be raised by more listening experiences in music classes for all students.

Skill Area III: Knowledge of Musical Concepts and Symbols

Objective 6.3.1 Describe traditional music forms including ballet, concerto, symphony, overture, tone poem, opera, musical comedy.

Items 31-37.

DIRECTIONS: Answer the questions below.

31. Which of the following is a musical introduction to an opera, oratorio, or other large work?

A. symphony	B. concerto	*C. overture	D. opera
37%	19%	35%	8%

32. Which of the following is an extended work for full orchestra, usually in four movements?

*A. symphony	B. concerto	C. overture	D. opera
35%	24%	30%	9%

33. Which of the following is an extended composition for solo instrument and orchestra, usually in three contrasting movements?

A. symphony	*B. concerto	C. overture	D. opera
18%	39%	23%	18%

34. Which of the following is an orchestral composition of one long movement in free form?

A. musical comedy	B. concerto	*C. tone poem	D. opera
17%	19%	42%	20%

35. Which of the following is a drama set to music with acting, costumes, and scenery?

A. symphony	B. concerto	C. tone poem	*D. opera
6%	9%	19%	65%

36. Which of the following is a combination of music and dancing usually designed to tell a story in pantomime?

A. concerto	B. opera	C. tone poem	*D. ballet
4%	6%	9%	80%

37. Which of the following is a stage production that tells a story and involves spoken dialogue, singing, dancing, costumes, and scenery often on a humorous theme?

*A. musical comedy	B. concerto	C. tone poem	D. overture
85%	5%	6%	3%

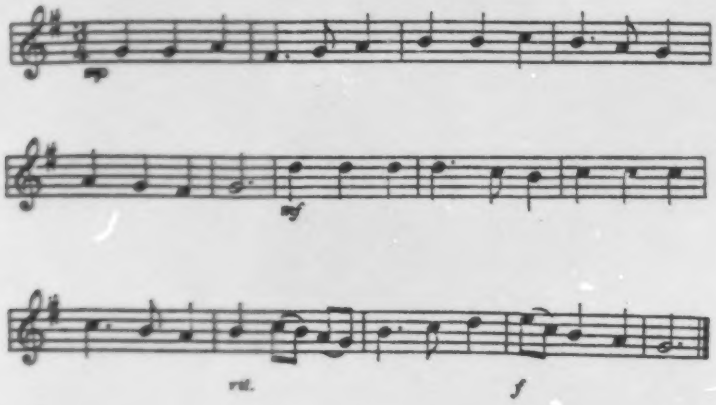
Attainment Rate 33%

The rate is very disappointing, given that the students need only identify forms already described. Clearly very little instruction is taking place that helps students learn classical music forms beyond the most familiar ones. They know opera, ballet and musical comedy, and may pick those words up from television. These vocabulary words can be introduced with examples, to help students become more informed listeners.

Objective 70.3.1 Read and perform melodies according to their dynamic markings and tempo changes.

Items 28-30.

DIRECTIONS: Answer the next three items using the piece of music below.



28. Which of the following musical directions tells the player to slow down?

A. *mp*	B. *mf*	*C. *rit.*	D. *f*
13%	19%	53%	13%

29. Which of the following musical directions tells the player to play loudly?

A. *mp*	B. *mf*	C. *rit.*	*D. *f*
14%	21%	15%	49%

30. Which of the following musical directions tells the player to play medium soft?

*A. *mp*	B. *mf*	C. *rit.*	D. *f*
53%	23%	12%	10%

Attainment Rate 50%

The consistency of the response indicates that about half the students have been taught to read dynamic markings. This is a simple skill that can be practiced by any teacher. The basic symbol system is not complicated, but it requires focussed instruction.

Skill Area IV: Skills In Interpretation, Expression and Appreciation

Objective 4.4.5 Create and perform compositions demonstrating contrasts in music dynamics, tempo, timbre, rhythm.

The student had the xylophone and was told to make some music of your own. The instructions told the student to have changes in speed, loudness and rhythm. Each student had three minutes to practice. Each composition was scored for tempo (A), dynamics (B), rhythm (C), and overall musical effect (D).

TEST ITEM 7A	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
				TEMPO		
	Creates much	Creates little	No response	Good variety	Some variety	No variety
7A. Compose and play music	57%	36%	4%	14%	26%	52%

TEST ITEM 7B	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
				LOUDNESS		
	Creates much	Creates little	No response	Good variety	Some variety	No variety
7B. Compose and play music	57%	36%	4%	11%	33%	49%

TEST ITEM 7C	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
				RHYTHM		
	Creates much	Creates little	No response	Good variety	Some variety	No variety
7C. Compose and play music	57%	36%	4%	23%	43%	27%

TEST ITEM 7D	AMOUNT OF RESPONSE Comp/Incomp/No Try			QUALITY OF RESPONSE Accurate Semi-Accurate Inaccurate		
				OVERALL MUSICAL EFFECT		
	Creates much	Creates little	No response	Excellent	Good	Fair
7D. Compose and play music	57%	36%	4%	12%	31%	50%

Attainment Rates A - 14%; B - 11%
C - 23%; D - 12%

A little over half the students were very active. Approximately 40% of the students were fair to good in each category, with rhythm being the strongest feature. A predictable 12% were excellent. It is interesting to note that 10 - 11% of the tenth grade students said they compose music. The fact that only 4% gave no response is encouraging. Opportunities to create music are needed for all students. This is a fourth grade objective to be continued from that point on.

Objective 70.4.3A Use musical terms such as form, theme, rhythm, harmony, dissonance, meter, texture, timbre, dynamics, tempo, phrases.

(A) Items 19-21 focus on the terms TEXTURE, REPETITION, SOLO, DUET and ROUND.

Items 19-21.

DIRECTIONS: For the next three items, you will hear one musical selection. After hearing the selection, answer the items below. Just to be sure you know what to listen for, read items 19, 20, and 21 now before the music is played.

19. In this selection, the texture of the music moves from

A. thick to thin.	*B. thin to thick.	C. stays the same.
12%	74%	13%

20. The amount of repetition in this selection was

*A. large.	B. moderate.	C. small.
60%	32%	6%

21. This piece can best be described as

A. a solo.	B. a duet.	*C. a round.
3%	12%	83%

Attainment Rate 79%

The students did well on these items and seemed to be able to answer the questions in terms of the vocabulary used. The items may not really have tested the students' ability to actually use the terms. The ability to make the distinctions asked for was very encouraging.

Objective 70.4.3B The same objective with specific vocabulary words being ACOUSTIC, ELECTRONIC, TONE COLOR, TEMPO.

Items 22-24.

DIRECTIONS: For the following three items, you will hear one musical selection. After hearing the selection, answer the three items below. Again, read items 22, 23, and 24 before the music is played.

22. In this selection, the music was being performed by

*A. electronic instruments.
66%

B. acoustic instruments.
32%

23. This selection of music has

*A. a great deal of contrast in tone color.
68%

B. little contrast in tone color.
30%

24. The tempo in this selection was

A. changeable.
23%

*B. steady.
75%

Attainment Rate 79%

The high attainment rate suggests students are comfortable with the terms used and the musical qualities they denote. These may be words in the popular music culture of which students are a part.

Objective 70.4.3C The same objective as 19-21 above using the terms MELODY, HARMONY and RANGE. It also tested the hearing of TIMBRE in specific instruments. (The term TIMBRE was not used.)

Items 25-27.

DIRECTIONS: For the next three items, you will hear one musical selection. After hearing the selection, answer the three items below. Read items 25, 26, and 27 before hearing the music.

25. In this selection the melody was performed by

A. an instrument.
32%

*B. a voice.
66%

26. The instrument playing the harmony was

A. the guitar.
7%

*B. the piano.
91%

27. The melody in this selection has

*A. a moderate range.
58%

B. a narrow range.
40%

Attainment Rate 80%

This attainment rate is a little misleading if used to measure the objective achievement itself. In order to answer the questions they had to know the difference between melody and harmony. Only 66% of them knew this for certain. By focussing the question on distinguishing between the timbre of two instruments, the question of whether or not students know the terms wasn't answered clearly. In any case, students have not been asked to actually use the terms themselves. In teaching music vocabulary it is important to give students opportunities to write and speak about various characteristics of music.

Objective 70.4.4 Express a preference for types of music activities.
A - listening situations.
B - listening to styles of music.
C - performing situations.

Items 38-56.

DIRECTIONS: For each of the items below, indicate whether or not you participate in musical activities in school or out of school.

38.	Take music lessons		44.	Write music	
	A. Yes	B. No		A. Yes	B. No
	23%	75%		10%	89%
39.	Play a musical instrument		45.	Dance	
	A. Yes	B. No		A. Yes	B. No
	38%	60%		45%	54%
40	Sing				
	A. Yes	B. No			
	32%	67%			

41.	Attend concerts		43.	Listen to the radio	
	A. Yes	B. No		A. Yes	B. No
	70%	29%		95%	3%
42.	Listen to records or tapes		46.	Listen to friends play or sing	
	A. Yes	B. No		A. Yes	B. No
	96%	2%		61%	37%

DIRECTIONS: For each of the following items, indicate whether or not you like to listen to the style of music listed.

47.	Classical music		52.	Easy-Listening Top 40 music	
	A. Yes	B. No		A. Yes	B. No
	26%	72%		65%	34%
48.	Rock music		53.	Folk music	
	A. Yes	B. No		A. Yes	B. No
	88%	9%		10%	87%
49.	Soul music		54.	Disco music	
	A. Yes	B. No		A. Yes	B. No
	32%	66%		35%	62%
50.	Country music		55.	Gospel music	
	A. Yes	B. No		A. Yes	B. No
	37%	60%		15%	82%
51.	Jazz music		56.	Bluegrass music	
	A. Yes	B. No		A. Yes	B. No
	37%	60%		19%	76%

Students could check yes and no on any of the items. Their preferences are not, generally speaking, much different from those of seventh graders. More tenth graders go to concerts (70% vs. 54% seventh graders). Disco music was low on the tenth graders list (35% vs. 51% seventh graders). Classical music was marked by only 26% and only 23% of the seventh graders said they listened to classical music. It is hard to discover any significant impact of teaching on the listening habits of tenth graders vis a vis seventh graders.

A higher percentage of tenth graders indicated they were taking music lessons, playing an instrument and singing. That is encouraging, even though all the percentages were below 50%.

If active participation in music is a goal of music education, the tests suggest the teaching is not reaching a large enough percentage of students. Listening to radio, records and tapes is certainly a common phenomenon (95% of the students). New methods need to be sought to get students to actively engage in music both in and outside school.

GRADE TEN SUMMARY

There are 25 general music objectives at the middle or junior high school level and 10 or 40% of these were assessed. In addition, threee grade 6 and one grade 4 objectives were also tested at grade 10.

In performing skills, only about a third or less were proficient enough to do any melodic performing, either singing or playing. About 60% had moderate rhythmic proficiency, but it was not developed in specific skills like conducting in more than 30% of the students.

In the listening area, the rate of attainment ran from 47% to 88% with an average in the mid 70's. Their skills have not developed to a significantly higher level than that of the seventh graders. Like both the seventh and fourth graders, they are better at listening than any other area of music.

Tenth graders' rate of achievement in knowledge of concepts and technical vocabulary was a dismal 42% average. Under a third tested showed any evidence of being able to read a simple piece of music notation.

Approximately 80% of the students tested had enough general information to make judgments of preference about music they listened to. However, only 11 - 23% were able to create and perform simple compositions showing acceptable variety in tempo, loudness and rhythm.

Performing and listening skills have remained the same for tenth graders as compared to seventh graders. They are scoring slightly better on knowledge of concepts and symbols, but then achievement levels are still below the 50% attainment rate. More tenth graders are engaging in individual music activities—performing or attending concerts—than seventh graders. However, large gaps still exist in music knowledge and skills where instruction was missing.

1982 Music Education Assessment
Fact Sheet

1. What is the Music Education Assessment?

The 1982 Music Education Assessment is the second statewide testing of music education objectives conducted by the Michigan Department of Education. The first statewide assessment was done in 1976.

2. Why Were the Students Tested?

Students were tested to collect information on the status of music education in Michigan. There was a need to identify strengths and weaknesses on music education objectives considered important. Music objectives are included among the essential skills to provide access for students to the many music opportunities that exist in our society and culture. It has been the committment of the State Board of Education that music is an essential part of education, that music is available to us in many forms throughout our lives, as performers and as audience, and that to participate fully in the cultural life that surrounds us, it is necessary for every student to be provided with some essential music skills.

3. What Kind of Tests Were Used?

The music tests are objective-referenced tests. Music skills that students should possess are expressed as performance objectives. The tests consist of questions which measure these performance objectives. Two types of tests were developed to measure the performance objectives; group tests and individual tests. The group tests, intended for use with classroom-size groups of students, presented multiple-choice questions to students on cassette tape and in written format. For the questions presented on cassette tape, the answer choices were given in writing in the test booklet and given orally on the tape. For the other questions in the group test, both the questions and the answer choices were given in the test booklet only. The individual tests, intended for use with one student at a time, were performance tests. A specially trained test administrator, using a pre-recorded cassette tape, asked the student to perform a variety of musical tasks. Each task was presented and the student's performance was noted by the test administrator before moving to the next task. Use of standard rating form and a two-day training session for the test administrators helped to assure consistency of ratings. Two different types of tests were needed to test the variety of different skills included in the objectives. Use of paper and pencil tests alone would not allow for appropriate measurement of many important music objectives.

4. Who Developed the Objectives?

In 1974, the first set of music education performance objectives was published by the State Board of Education with the cooperation of music educators throughout the state. Since then, those objectives were used and tested in many classrooms. In 1980, a committee made up of music educators from the fields of vocal music, orchestral and band music, and elementary general music was convened by the Department of Education to re-examine the objectives and revise them as needed. It is this revised set of objectives, approved by the State Board of Education and published in Winter, 1982, that provides the basis for the tests.

5. What is the Structure of the Objectives?

The objectives have been organized into four basic categories that suggest four equally important features of music education: (1) performing or making music; (2) listening to and understanding music through analyzing its features; (3) learning to read music and understand its technical vocabulary; and (4) developing expressive responses to music by composing, creating dance, and attending live performances. Objectives from each of these four categories are tested.

6. Who Developed the Tests?

The test questions were developed by special project staff working with Department of Education staff. Music educators from local districts and universities participated in reviewing and revising the test questions. Several review and revision cycles were conducted in the spring of 1982.

7. Who was Tested?

A total of 36 schools from 33 districts were involved in the testing. These schools were randomly selected to represent different geographic areas and community types. Students from grades four, seven, and ten were tested. Twelve schools were selected for each grade level test. All students from each grade were tested on the group tests. For the individual tests, the test administrator used a statistical selection procedure to draw a sample of 15 students to test from those involved in the group test. Just over 5,700 students were tested on the group tests. Of these, just over 500 were also tested on the individual tests.

8. When Were the Students Tested?

The sample testing for music education was conducted in the fall of 1982 in addition to the annual statewide testing of mathematics and reading.

9. Who Did the Testing?

The group tests were administered by the local school staff, typically, teachers or counselors. The individual tests were administered by specially trained test administrators. The test administrators, who were music teachers and graduate students in music, were selected by project staff and Department of Education staff.

10. How Do I Get More Information?

Questions regarding the music education performance objectives and music content should be directed to:

Instructional Specialist Program
School Program Services
Box 30008
Lansing, MI 48909

Phone: (517)373-1484

Questions regarding the music education test content and the 1982 assessment should be directed to:

Michigan Educational Assessment Program
Box 30008
Lansing, MI 48909

Phone: (517)373-8393

List of Items Measuring Each Objective

Grade Four			Grade Seven			Grade Ten		
Objective Codes	Skill Areas	Test Item Numbers*	Objective Codes	Skill Areas	Test Item Numbers*	Objective Codes	Skill Areas	Test Item Numbers*
Skills In Performing								
0.1.2		5 I	1.1.7		1 I	6.1.3		6 I
1.1.5		1 I	5.1.1		2 I	70.1.4A		1 I
1.1.9		6 I	6.1.3		3 I	70.1.4B		2 I
2.1.2		7 I	6.1.5		55-56 G	70.1.5A,B,C		3-5 I
2.1.3		7 I						
2.1.6		8 I						
2.1.9		9 I						
Skills In Listening and Analysis								
0.2.1		1-3 G	4.2.4		19-21 G	6.2.4		6-8 G
0.2.3		4-6 G	4.2.5		16-18 G	70.2.1		10-12 G
1.2.4		13-15 G	4.2.7		10-12 G	70.2.3		16-18 G
2.2.1		7-9 G	5.2.1		13-15 G	70.2.4		13-15 G
2.2.2		19-21 G	5.2.2		6-9 G	70.2.6		4,5,9 G
3.2.1		16-18 G	6.2.2A		1-3 G	70.2.7		1-3 G
3.2.3		10-12 G	6.2.2B		4-6 G			
3.2.8		22-24 G	6.2.4		22-24 G			
Knowledge of Musical Concepts and Symbols								
1.3.2		12 I	4.3.6		30-32 G	6.3.1		31-37 G
2.3.2		25-27 G	6.3.2		25-29 G	70.3.1		28-30 G
3.3.1		28-30 G	6.3.7		33-35 G			
3.3.2		31-33 G						
3.3.7		34-36 G						
Skills In Interpretation, Expression and Appreciation								
1.4.3		10 I	4.4.1		4 I	4.4.5		7 I
1.4.5		11 I	4.4.5		5 I	70.4.3A		19-21 G
2.4.1A		3 I	5.4.3		39-41,44 G	70.4.3B		22-24 G
2.4.1B		4 I	5.4.4		45-54 G	70.4.3C		25-27 G
2.4.6		2 I	5.4.5		36-38,42,43 G	70.4.4		38-56 G
3.4.3		13 I						

*G=test items administered in a group setting
I=test items administered to individual students

SYNOPSIS OF MUSIC EDUCATION ASSESSMENT RESULTS, FALL 1982

Grade 4

Obj.	Brief Desciption of Objective	Attain. Rate(%)	Comment	Page
	SKILLS IN PERFORMING			
0.1.2	Echo a short simple rhythmic pattern	22	87% of the students gave a complete response and 67% were accurate or semi-accurate	10
1.1.5	Maintain a steady beat (pulse) while listening to music	39	Rate is disappointing	11
1.1.9	Echo rhythmic patterns of at least a measure on an instrument	17	It was difficult for a student to echo this longer pattern	12
2.1.2	Sing with accurate rhythm	41	80% of the students were in the good or excellent range	13
2.1.3	Sing with accurate intonation	17	Very few students are getting any singing experience	13
2.1.6	Sing simple ostinati or chant with another instrument or vocal part	14	Few have been taught this skill but many could learn	14
2.1.9	Play simple rhythmic patterns or ostinati as accompaniments on classroom rhythm instruments	21	Encouraging here that 100% of the kids were willing to try the process although their achievement was low	15
	SKILLS IN LISTENING AND ANALYSIS			
0.2.1	Distinguish between long and short tones	64	Lower than expected for kindergarten objective	16
0.2.3	Distinguish between loud and soft music	87	Appropriate, although one might expect it closer to 100%	17
1.2.4	Recognize when simple rhythmic patterns sound the same	84	Achievement was acceptable	18
2.2.1	Tell wheter the second of two pitches in higher, lower, or the same	73	The rate is misleading, 88% of students can hear the same pitch when only 60% could distinguish either higer or lower	19
2.2.2	Differentiate beteen concepts of high/low and loud/soft	65	Achievement is low but not surprising	20

Grade 4 (con't)

Obj.	Brief Description of Objective	Attain. Rate(%)	Comment	Page
	SKILLS IN LISTENING AND ANALYSIS (con't)			
3.2.1	Identify whether whole melodic phrases sound the same or different	91	High percentage may mean that the skill can be learned with or without focused instruction	21
3.2.3	Identify when two chords sound the same or different	79	Rate is misleading, students could hear when the chord remained the same but only 52% could hear when it was different	22
3.2.8	Identify by sound the meter of music moving in twos and threes	46	Achievement rate very low	23
	KNOWLEDGE OF MUSICAL CONCEPTS AND SYMBOLS			
1.3.2	Read and clap or play simple rhythmic patterns from symbols	4	Few students in Michigan are provided with basic knowledge in grades 1-3	24
2.3.2	Identify up or down movement on a staff	71	Surprising to find 30% or more missing one or more of these items	25
3.3.1	Identify skips, steps, or repeated notes on a staff	53	Results only slightly better than expected from guessing	
3.3.2	Identify similar or different phrases on a staff	86	Not surprising as most students can distinguish visual differences even without instruction.	27
3.3.7	Differentiate between the terms beat, accent, and rhythmic pattern	33	Half the students know what beat is, the distributions on the other two definitions shows small percentage with that knowledge	
	SKILLS IN INTERPRETATION, EXPRESSION, AND APPRECIATION			
1.4.3	Demonstrate awareness of loud/soft contrasts through movement.	82	Achievement level is good	29
1.4.5	Demonstrate awareness of high and low pitch differences in movement	44	Students have not been taught enough music to recognize high and low pitches	30
2.4.1A	Demonstrate meter in twos through appropriate movement	49	Percentage is low	31
2.4.1B	Demonstrate meter in threes through appropriate movement	54	Practice on previous item may have helped to increase score on this one	32

Grade 4 (con't)

Obj.	Brief Description of Objectives	Attain. Rate(%)	Comment	Page
	SKILLS IN INTERPRETATION, EXPRESSION, AND APPRECIATION (con't)			
2.4.6	Maintain beat and simple rhythmic patterns movement	26	Achievement rate is much to low for fourth graders	33
3.4.3	Create music phrases on melodic and rhythmic instruments	10	No comment	34

Grade 7

	SKILLS IN PERFORMING			
1.1.7	Perform a steady beat	44	This is a very low range for a first grade objective with seventh graders	36
5.1.1	Sing with confidence a variety of songs and duets, small and large groups, including rounds, cannons, descants, partner songs, and ostinati	25	Very little singing seems to be going on with students in schools	37
6.1.3	Sing or play at sight, music that contains basically stepwise motion and simple rhythmic patterns	8	8% of seventh graders could read and play or sing the music accurately	38
6.1.5	Perform dance of various sources in round, square, balletic, or modern form		Interestingly 47% of the students claim to have been taught some square dance. Here is a major neglected area of music/arts learning	39
	SKILLS IN LISTENING AND ANALYSIS			
4.2.4	Recognize the sound of combined instrument timbres (ensemble, band, orchestra)	76	Teachers have done very well in helping students recognize the sound of musical instrument families	41
4.2.5	Recognize the sound of vocal tone colors (soprano, alto, tenor, bass) and their combinations	46	More students should be able to accomplish this skill	42
4.2.7	Recognize sense of ending or finality in the changing sounds of the V-1 cadence	77	This did not require that they know the terms	43
5.2.1	Distinguish the sound of these textures one melody alone, one melody with chordal accompaniment, melody with melodic accompaniment, two melodies	50	Students could identify single melodies but learning to hear differences in texture was more difficult	44

Grade 7 (con't)

Obj.	Brief Description of Objectives	Attain. Rate(%)	Comment	Page
	SKILLS IN LISTENING AND ANALYSIS (con't)			
5.2.2	Distinguish by sound major and minor tonalities	42	Results indicate the students probably guessed at the answers	45
6.2.2A	Identify by sound ethnic or folk music of many cultures	95	May be sharing general information available for many sources	46
6.2.2B	As previous but different areas of the world	87	No comment	49
6.2.4	Identify by sight and by sound all of the standard orchestra instruments	82	Rate is encouragingly high	48
	KNOWLEDGE OF MUSICAL CONCEPTS AND SYMBOLS			
4.3.6	Names parts of a song such as chorus, refrain, verse, solo	56	More than a third of 7th graders tested could follow along in a simple singing experience appropriate for 4th graders	49
6.3.2	Describe musical elements such as terminology as melody, harmony, rhythm, timbre, texture, dynamics, tempo, style, form	11	No comment	
6.3.7	Name and follow direction indicated by the symbol D.S. al coda	28	Only with fucesed instruction will students learn the symbol system	51
	SKILLS IN INTERPRETATION, EXPRESSION, AND APPRECIATION			
4.4.1	Improvise melodic accomplishments using classroom instruments	15	An amazing 15% achieved the objective with 39% creating something moderately effective	52
4.4.5	Create and perform compositions demonstrating contrasts in music dynamics, tempo, timbre, rhythm	7-16	Results suggest that the students are eager to compose and given an opportunity they can come up with something acceptable	53
5.4.3	Express a peronal preference for participating in various music listening situations		Attend concerts, 54% yes, 44% no; listen to friends play or sing, 57% yes, 41% no; listen to records or tapes, 91% yes, 8% no; listen to the radio, 90% yes, 9% no	54
5.4.4	Express preference for listening to various styles of music		Only folk music scored low, classical music and bluegrass get the same rating of 23%	55
5.4.5	Express preference for performing music singly, in groups, in song, or on instruments		Teachers were surprised at the high number who said they had played a musical instrument and even a higher number who said they don't sing	56

Grade 10

SKILLS IN PERFORMING

Obj.	Brief Description of Objective	Attain. Rate(%)	Comment	Page
6.1.3	Sing or play at sight, music that contains basically stepwise motion and simple rhythmic patterns	5	16% could read the rhythm, 27% could read a good deal of the notes, only 6% played with accuracy	57
70.1.4A	Conduct triple meter patterns	17	60% knew the basic intentions and could approach the task with understanding	58
70.1.4B	Same as above but with a duple pattern	23	The duple pattern seemed easier and is the most familiar yet 26% could not work with it at all	59
70.1.5 A,B,C	Build tones by performing appropriate tones in a series of two or more tones with the voice and with instruments		46% could add top tone 37% could add tonic 20% could add middle note	61
	SKILLS IN LISTENING AND ANALYSIS			
6.2.4	Identify on sight and by sound all the standard orchestral instruments	47	Weak showing for individual instrument identification is probably a fair indication of teaching patterns	62
70.2.1	Identify by sound duple and triple meters	63	This is a third grade objective so this percentage is rather low	63
70.2.3	Identify and describe when the texture is one melody alone, one melody with accompaniment, or two or more independent melodies played simultaneously	76	Tenth graders achieved significaly better than seventh graders. It is possible their ability to hear textures has improved.	64
70.2.4	Identify by sound whether chords are major or minor	51	This score for tenth graders is only 9% above that of the seventh graders	65
70.2.6	Identify the sounds of instruments in the string, woodwind, brass, percussion, and keyboard families	88	Strong showing in families of instruments	62
70.2.7	Distinguish among the tone colors of soprano, also, tenor, and bass voices	69	This is much better than seventh grade results but only half the students knew the difference between alto and tenor voices	66
	KNOWLEDGE OF MUSICAL CONCEPTS AND SYMBOLS			
6.3.1	Describe traditional music forms such as ballat, concerto, opera, etc.	33	The rate is very disappointing	67
70.3.1	Read and perform melodies according to their dynamic markings and tempo	50	About half the students have been taught to read dynamic markings. It requires focused instructions.	68

Grade 10 (con't)

Obj.	Brief Description of Objective	Attain. Rate(%)	Comment	Page
	SKILLS IN INTERPRETATION, EXPRESSION, AND APPRECIATION			
4.4.5	Create and perform compositions demonstrating contrasts in music	14	Dynamics 11% tempo, 23% timbre, and 12% rhythm	69
70.4.3A	Use musical terms texture, repetition, solo, duet, and round	79	Students did well on these items and seemed to be able to answer the questions. This item did not test the students' ability to actually use the term	70
70.4.3B	Use musical terms acoustic, electric, tone order, tempo	79	High achivement shows students are comfortable with these terms	71
70.4.3C	Use musical terms melody, harmony, range	80	This rate is a little bit misleading as students had to know the difference between melody and harmony. Only 66% of them knew this for sure	72
70.4.4	Express a preference for types of music activities such as listening situations, listening styles, and performing situations		Their preferences are not generally speaking much different from seventh graders	73

MUSIC ASSESSMENT - 1982

Grade 4

Dist.#	District Name	Bldg.#	Building Name
03-020	Otsego Public Schools	2864	Allegan Elementary School
10-025	Frankfort School District	1298	Frankfort Middle School
11-010	Benton Harbor Public Schools	4070	Sterne Brunson School
11-160	Galien Township School District	1354	Galien Township Elementary
46-140	Tecumseh Public Schools	2977	Patterson School
50-080	Chippewa Valley School District	0557	Fox Elementary School
63-030	Pontiac Public School District	1139	Emerson School
70-010	Grand Haven Community Schools	2985	Peach Plains School
73-200	Freeland Public Schools	1318	Freeland Elementary
82-045	Melvindale-North Allen Park Schools	0872	Dasher Elementary School
82-050	Garden City Public Schools	1205	Farmington Elementary
83-010	Cadillac School District	2024	Kenwood School

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Grade 7

Dist.#	District Name	Bldg.#	Building Name
05-070	Mancelona Public Schools	6599	Mancelona Middle School
12-010	Coldwater Community Schools	5229	Legg Middle School
13-050	Athens Area Schools	0137	Athens Middle School
25-010	Flint Community School District	2760	Flint Academy
50-120	Lakeshore Public Schools	1883	James Rodgers Jr. High
55-120	Stephenson School District	4065	Stephenson High School
61-190	Orchard View School District	2845	Orchard View Middle School
63-010	Brimingham Public Schools	5686	West Maple Jr. High School
70-010	Grand Haven School District	1454	Grand Haven Jr. High School
75-030	Centreville Public School District	0626	Centreville Jr. High School
82-010	Detroit Public Schools	6095	Columbus Middle School
82-140	South Redford School District	1941	John D. Pierce Jr. High

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Grade 10

Dist.#	District Name	Bldg.#	Building Name
05-070	Mancelona Public Schools	2333	Mancelona High School
09-010	Bay City Public School District	4123	Handy High School
09-050	Essexville-Hampton School District	1358	Garber High School
11-033	River Valley School District	3209	River Valley High School
41-010	Grand Rapids Public Schools	3197	Ottawa Hills High School
41-026	Wyoming Public Schools	4610	Wyoming High School
47-010	Brighton Area Schools	0402	Brighton High School
49-055	Engadine Consolidated Schools	1149	Engadine High School
50-070	Clintondale Community Schools	0731	Clintondale High School
63-010	Birmingham Public Schools	1154	Ernest W. Seaholm High
63-260	Rochester Community School District	3242	Rochester Senior High School
82-060	Hamtramck City Schools	1554	Hamtramck High School

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Please answer the following questions so that future interpretive reports can better meet your needs.

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   _____

2. Was there information not included that would have been useful?

   _____Yes _____No

   If yes, please describe: _____

   _____

3. Has this Report stimulated your interest in Music Education?

   _____Yes _____No

   If no, why not? _____

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   _____Yes _____No

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